

THE

SONG



TOURNAMENT.

A CANTATA.

BY

GEO. F. ROOT.

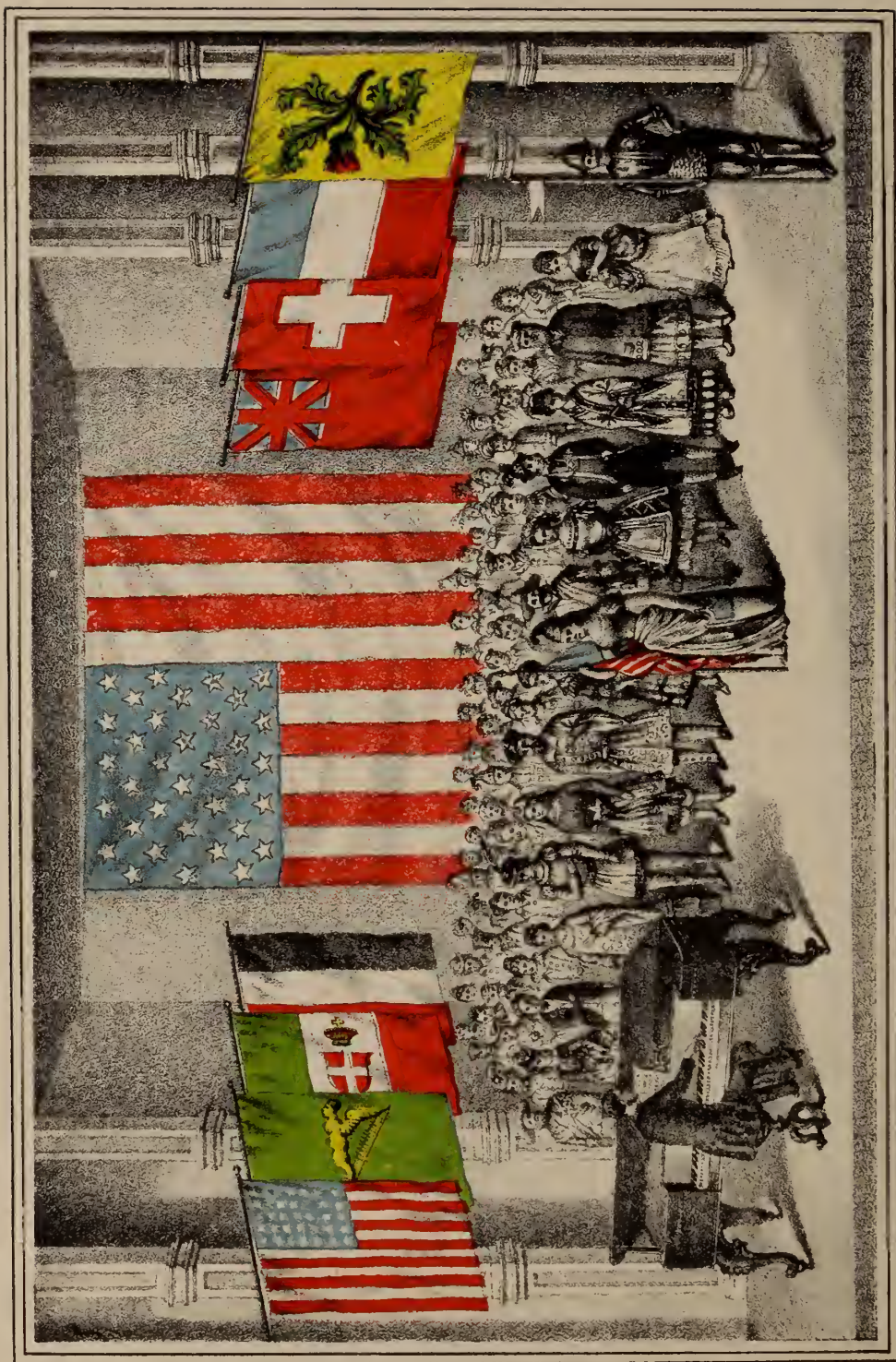
CINCINNATI:

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CHICAGO:
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THE J. CHURCH CO.
19 E. 16TH ST.

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THE
SONG TOURNAMENT:

A CANTATA,

Introducing the characteristic Music of different Nations.

COMPOSED AND ARRANGED BY

GEO. F. ROOT,

ASSISTED IN THE PREPARATION OF THE WORDS BY

PALMER HARTSOUGH.



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PREFACE.

THE music of every nation has distinctive characteristics more or less pronounced. It is on this idea that the Song Tournament is founded.

It should be said, however, that the characteristic music of nations is not so much shown in their national airs as in their choruses, part songs, and ballads; so these are chosen for the purposes of this work.

It is also true that the characteristic music of a nation is not always the best of which its musicians are capable. Many French and English composers have written magnificently in German and Italian modes, and certainly the best American composers are not they who write the music that is, if any, distinctively American.

In fact, America is admitted to this Tournament mainly on the ground that here is where "all are welcome and where all unite,"—"where all tongues are spoken and where all songs are sung," and if the interest in this work increases toward the end it will be because of the popular and patriotic character of the airs there used, and because of the idea that all nationalities join in singing them, and not because they can be compared for a moment in intrinsic merit with the standard music which has preceded them.

No special directions are needed for this Cantata when it is sung "book in hand," excepting, perhaps, that the numbers should follow each other promptly and the connections be made without hesitation or delay.

For suggestions when the piece is committed to memory, and for further explanations, see the following explanations and directions.

G. F. R.

EXPLANATIONS AND DIRECTIONS.



WHETHER this Cantata is sung "book in hand" or committed to memory, there are two ways in which it may be given, viz.: All may sing in all the full choruses or they (the full choruses) may be distributed among the singers, if the number is large enough to give to each chorus the requisite power.

If the latter plan is carried out it will generally be by different clubs, or choirs, or societies, (perhaps in different towns) taking the different parts. The English representatives will take numbers 3, 4, and 6, the Germans, numbers 7, and 8, the Swiss, number 10, the Italians, number 12, and the French, numbers 14, and 15. Ireland will be represented by number 18, Scotland by number 19, and America by numbers 21, 23, and the Three Choirs. Since the remainder of the music is not distinctively American, (the leading melody being as much an English National air as an American, and being we believe of German origin), all unite in numbers 28, 29, and 30.

In carrying out this plan, all should meet for one or two rehearsals of these last three numbers, but the interest will be greater if the Characteristic pieces are not presented until the evening of the competition or Tournament.

In either case, all unite in the Finale (No. 30) or even before, that all may be distributed into the Three Choirs that begin with No. 25. This may be done, because the theory of the piece is that all these nationalities are at home in this the land of their adoption.

If the union of all commences with the Three Choirs, then all unite in Chorus No. 28 excepting the Quartette, who sing No. 29, and the men who take the Canto fermo (My Country, 'tis of thee) in No. 30. But all join fully in the Finale.

FLAGS.

When committed to memory it is suggested that the different nationalities be manifested by flags. In every place a handsome American flag can be obtained, and the others can be easily and inexpensively made, if not otherwise obtainable. Muslin or cambric will look perfectly well by gas-light.

For patterns of the flags to be used, see frontispiece.

The large American flag at the back of the stage, is the only one in sight at first. The other flags appear one by one in the order of their music. They may be brought in and their staffs placed in sockets so as to have the flags droop as in the picture, or they may be so arranged as to have the flags drawn to the ends of the staffs when the singers appear, the staffs being stationary, or the flags may be made to slide in on wires.

The object is to have them gradually form a background, and finally appear something as in the picture.

The English flag appears at the instant "Awake, Æolian Lyre," No. 4, commences;

The German, at "Joyful we Greet," No. 8;

The Swiss, at "A Song for Tyrol Land," No. 10;

The Italian, at "Oh, Italia, Beloved," No. 12;

The French, at "With Colors gayly Flying," No. 15;

The Irish, at "Killarney," No. 18;

The Scotch, at "Bonnie Dundee," No. 19;

And the American at the entrance of Columbia.

"Columbia" should have another American flag to stand by while she sings No. 16. She may bring it in and sustain it in position herself, if not too heavy. This flag should remain through the Finale as a central object. (It may be sustained by a standard-bearer after Columbia has retired.) Each of the Three American Choirs may have a smaller flag, and any number of hand-flags may be introduced at the Finale. These all should wave with the climax of the Finale, beginning about at "All Hail!" near the last page.

The Spirit of Song has a wand.

The Herald has a small flag such as are used by "markers" in the army, which rests on the ground during his announcements. (See picture.)

The names of the flags need not be introduced, as in the picture.

COSTUMES.

Characteristic costumes may or may not be used in the performance of this Cantata. If used, the Spirit of Song would wear white, as near in robe form as the fashion would permit. If spangled, the better.

For the Herald, any picturesque costume suited to his office that may be convenient. A helmet, short sack or jacket, and belt, etc.

A Swiss costume for the semi-chorus singing No. 10, will be easily arranged. Pointed hats, etc., for the men, and short dresses of bright colors for the ladies.

The French Chorus representing the masqueraders at the "Mardi Gras," may have the usual masquerading costumes, but without masks. If the same voices sing in the other choruses, their masquerading dresses can be so arranged as to be quickly thrown on, while the Herald and Quartette of French singers are singing numbers 13 and 14. The Quartette of French singers should not be in masquerading costume.

Columbia is in red, white and blue, and wears a Liberty Cap.

The Irish girl, a short dress of some simple material; the Scotch girl, one of plaid.

The true singer of Old Folks at Home is a negro or mulatto. A female voice is preferred for this song, but a male voice, if sweet and sympathetic, will answer well. The style of this song is pathetic. Its rendering should be artistic and refined.

"Our Native Song" (No. 23) may be sung by Brother Jonathan—striped pants with straps for boots, blue coat with bright buttons, etc., but the dress should look well, for there is no burlesque about the song. If the high bell-crowned hat is worn, it should be taken off during the singing.

For the numbers not mentioned in connection with costuming, the usual dresses of ladies and gentlemen, but as uniform as possible.

POSITION AND ACTION.

In regard to position and action for this Cantata very little direction is required. It being a representation of *music* (not haymaking or any outside subject), it will be proper to have the piano, or whatever instruments accompany, in sight. The arrangement in the picture is a good one, although any other position may be chosen for the instrument. If there is a conductor separate from the pianist or Herald, his stand should be near the piano; or if in front, so placed as not to obstruct the view of the stage. When the Introduction commences no one is on the stage.

The Spirit of Song comes in in time to commence her solo promptly at the close of the introduction. During her singing she waves her wand at appropriate points, particularly at the words, "And I breathe o'er them heaven's sweetest lay," and at the end. She retires at the end of her song, and joins in what follows as she pleases. Perhaps by some change in her appearance she takes some of the other parts.

The Herald comes in promptly at No. 2, and, having taken his stand, remains at his post during the performance.

The English Trio come in when the Herald says: "Singers, come forth." Let all the singers come well to the front.

The English Chorus gather in time to join right on to the Trio, even before they close their last chord. The Trio fall back into their places in the chorus as quietly as possible. The Chorus retire after their number, and the Herald goes on with No. 5 without delay.

The semi-chorus for "Oh! hush thee" (eight or twelve voices) come in while he is singing, to be ready to commence promptly. If this number can be sung *without accompaniment* so much the better, but there should be here and in many of the other pieces a good degree of delicate *piano* singing. If the German singers (No. 7) commence while coming forward (when they get pretty near to their positions) it will have a good effect.

Quartette, do not hold your long tones with the "organ tone" but swell and diminish them, while the Herald is joining you.

Let the German chorus (No. 8) march in while the prelude is playing. If thought best this marching may be prolonged, by the pianist playing on (without singing) through page 31. The chorus of men could begin their "Joyful we Greet" just as well from that point, as after the prelude.

When the chorus retire, the Herald goes on with No. 9, during which the Swiss singers appear,—eight or twelve voices.

Such men's voices should be chosen for this piece as can break easily into the falsetto to make the "yodel;" this number will require a good deal of careful practice.

The Italian chorus should not begin to come in until the Herald has said "With enchantment and delight," (in No. 11). If this does not give the chorus time to get their positions the pianist can go on playing the theme of the chorus (No. 12) until all are ready. Observe the tenor is uppermost in the score of this chorus, not next to the base as in the other choruses.

The French Quartette take their places while the last four measures on page 68 are being played. The French Chorus (No. 15) come in while their prelude is being played. They may begin singing before all get in.

The singers may move about during this chorus, and may act in accordance with the characters they are assuming.

A little rush forward with a sort of dive of head and hands at the *forzando* marks, will be in accordance with usage in this sort of singing (at "Oh, *yes* with colors," and "Oh, *yes* by proclamation," and "Yes, *yes*, this demonstration," etc.)

Some lively action from the end of page 82 to the end will heighten the humorousness of the effect; at No. 16, Columbia comes on alone, (unless a standard bearer is necessary) and from this point all who come on remain, retiring from the immediate front to their chorus or choir positions at the close of their respective performances.

The chorus that sing "A Song, yes a Song of Ireland" (page 87) may be simply the First Choir who are then on the stage.

At the word Ireland here, the singer of Killarney takes

ner place ; after her song the Herald announces the Scotch song. The singer of that song comes on while the prelude to it is being played.

The singer of "Old Folks at Home" comes on as the Herald closes No. 20, at "Hear the old Melodies of Yankee Land;" in No. 22 Brother Jonathan comes strolling on for "Our Native Song."

The First Choir is already there for No. 25, standing on one side of the front. The Second Choir comes on in time to commence, according to directions, just before First Choir closes, and stands in the center. The Third Choir comes in while the Second Choir are singing their last lines and stands alongside, then all are in position for No. 27. At No. 28 all sing excepting the Quartette that are to sing No. 29, and the men who sing the Canto Fermo, (*My Country, 'tis of Thee*) in No. 30.

The Quartette for No. 20 take their places in front of the chorus; they retire to their places in the chorus at the close of their number.

During the last two measures of page 110 the men who are to sing the Canto Fermo come forward, to some prominent position in front that will least obstruct the view of the chorus.

The waving of the flags in the final chorus has been spoken of.

The foregoing are not rules, but suggestions—any variation from them may be made to accommodate peculiar circumstances, or to bring in new ideas.

The theory of the piece is, that the audience are the judges, but a judge's stand could easily be arranged and real judges could award real prizes for the piece or performance that was thought to be the best.

SINGLE VOICES.

Spirit of Song.....	SOPRANO.
Herald.....	BARITONE.
English Singers.....	ALTO, First and Second TENOR.
German Singers.....	SOP., ALTO, TEN., BASE.
French Singers.....	SOP., ALTO, TEN., BASE.
Columbia.....	SOPRANO.
Irish Song.....	SOPRANO.
Scotch Song.....	MEZZO SOP. or ALTO.
American Southern Song.....	MEZZO SOPRANO.
American Northern Song.....	BASE.
American Quartette.....	SOP., ALTO, TEN., BASE.

SEMI-CHORUSES (*Eight or Twelve Voices*).

English Part Song.	Oh! Hush Thee, My Babie.....	Page. 19
Tyrolean.	A song for Tyrol-land.....	43

FULL CHORUSES.

English.	Awake, Æolian Lyre.....	13
German.	Joyful we Greet.....	30
Italian.	Oh! Italia, Italia Beloved.....	51
French.	With Colors gaily Flying.....	72
American.	Hail, hail, to Thee, Sweet Liberty.....	102
American.	(Union of all). My Country 'tis of Thee.....	111

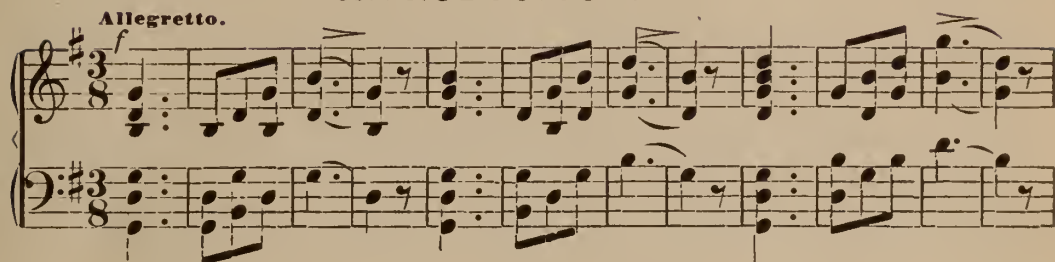
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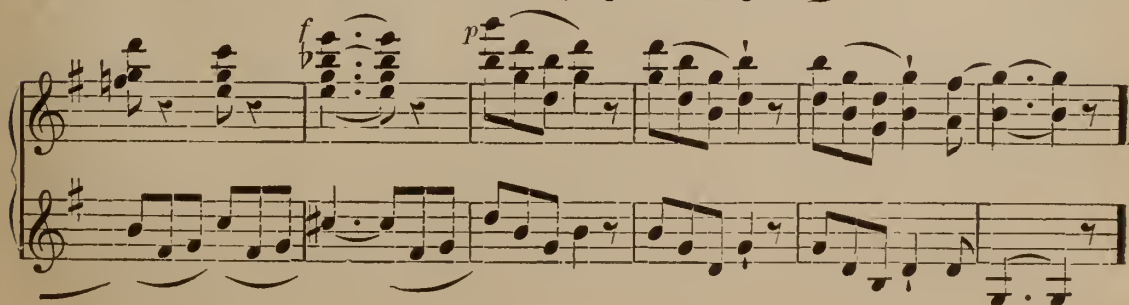
INTRODUCTION.

Allegretto.



Leggiero.

p



I AM THE SPIRIT OF SONG.

No. 1. Spirit of Song. Solo.

Andantino.

cres.

I am the Spirit of Song, . And the lyre . . I in - spire . . With the strains that the

p

a - ges pro - long; All the na - tions bend low at my feet, . At my

m *Con espressione.* *Legato.*

shrine They en - twine . All their garlands of mel - o - dy sweet, And I breathe o'er them

cres. *f* *dim.*

heav'n's sweet - est lay, And the song Of the throng In the glo - ry of un - end - ing ,

Maestoso.

day. rit. And the na - tions will catch the glad

note And o'er all . . . Will the call . . . Of

justice and lib - er - ty float Ay, the call . . . Of

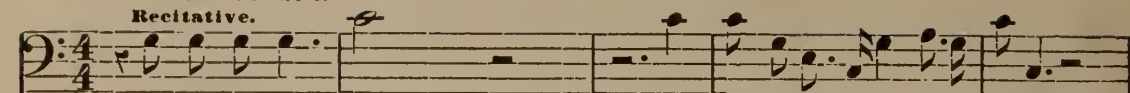
justice and lib - er - ty float . . . Of justice and lib - er - ty float.

f *p* *cres.* *f*

LET THE TRUMPET SOUND!

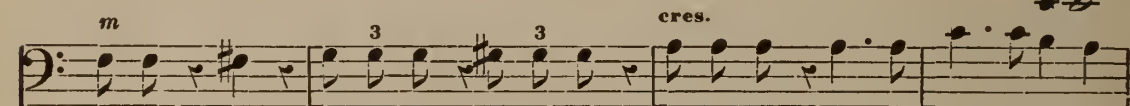
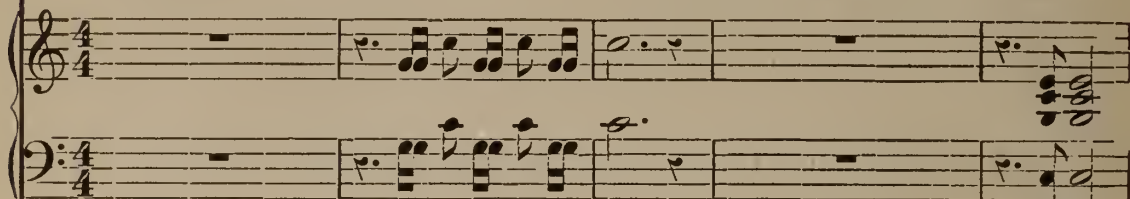
No. 2. Herald. Solo.

Recitative.

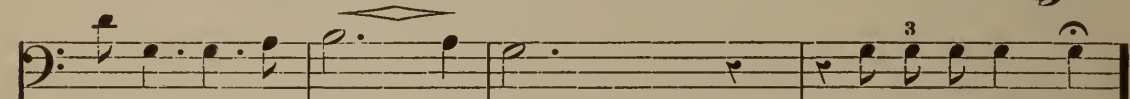
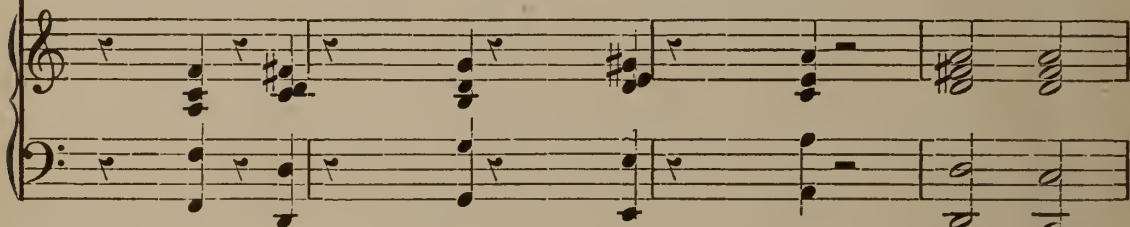


Let the trumpet sound!

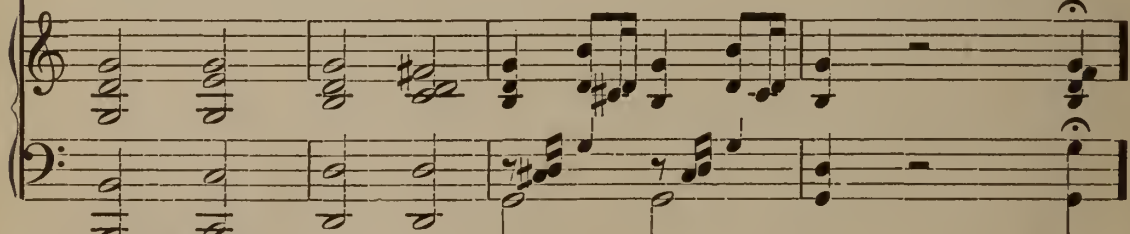
A fair field for the songs of the nations!



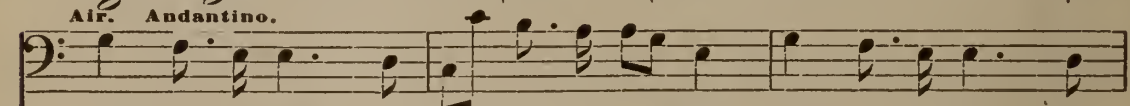
England! France! It - a - ly! Germany! Switzerland! and the land where all are



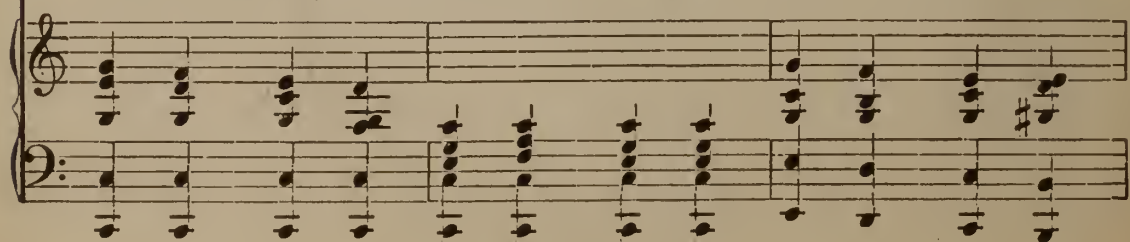
welcome, and where all u - nite, In - to the lists bring



Air. Andantino.



Songs of the springs, the woods and the mountains; Songs of the vales, the



groves and the fountains; Songs of the legends of far-off times, New-er lays of

modern rhymes; Songs of af-fec-tion, songs of joy, Songs of mirth with-

out al-loy; The heart's best songs, where'er we roam, Songs of the Father-land,

songs of home, Songs of the Fatherland, songs of home.

dim. *cres.* *ff* *Recitative.*

espressivo. *f*

p *m* *f*

cres. *m*

Singers, come forth! Your judges are be-fore you; May your

skill be true, your strife be gen-er-ous and your success com-plete,

cres. *3* *f*

This musical score is for a vocal and piano piece. It features a bass line for the vocalists and a grand staff (treble and bass clef) for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "Singers, come forth! Your judges are be-fore you; May your skill be true, your strife be gen-er-ous and your success com-plete,". Performance markings include "cres." (crescendo), "3" (triple), and "f" (forte).

FROM BRITANNIA'S SEA-GIRT ISLE.

No. 3. English Singers. Trio.

ALTO. Andantino.

*cres.**dim.*

From Britannia's sea-girt isle, From the no-ble home of thought; From the

1st TENOR.

From Britannia's sea-girt isle, From the no-ble home of thought; From the

2d TENOR.

This musical score is for a vocal trio (Alto, 1st Tenor, 2nd Tenor) and piano. The key signature has two flats (Bb, Eb), and the time signature is 4/4. The tempo is marked "Andantino". The lyrics are: "From Britannia's sea-girt isle, From the no-ble home of thought; From the". Performance markings include "m" (mezzo-forte), "cres." (crescendo), and "dim." (diminuendo).

cres. *dim.*

land of the pen and the clas - sic pile, 'These off'rings we have brought, From the

land of the pen and the clas - sic pile, 'These off'rings we have bro't, have bro't, From the

brought, From the

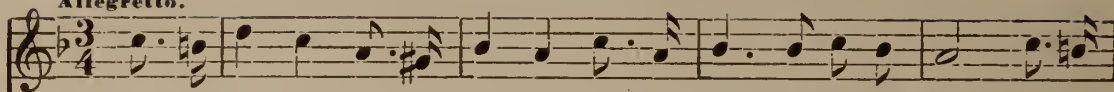
This musical system consists of four staves. The top staff is a vocal line in G major, marked 'cres.' and 'dim.'. The second and third staves are piano accompaniment in G major, with the third staff continuing the vocal line. The bottom staff is a bass line in G major. The lyrics are: 'land of the pen and the clas - sic pile, 'These off'rings we have brought, From the land of the pen and the clas - sic pile, 'These off'rings we have bro't, have bro't, From the brought, From the'.

cres. *p*

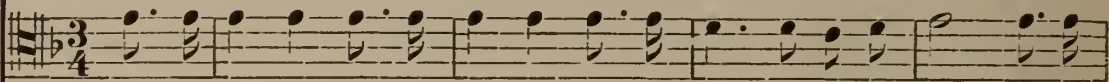
land of the pen and the clas - sic pile, These off'rings we have brought.

land of the pen and the clas - sic pile, These off'rings we have brought.

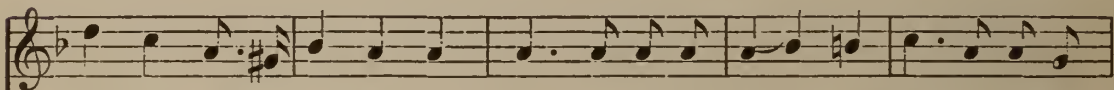
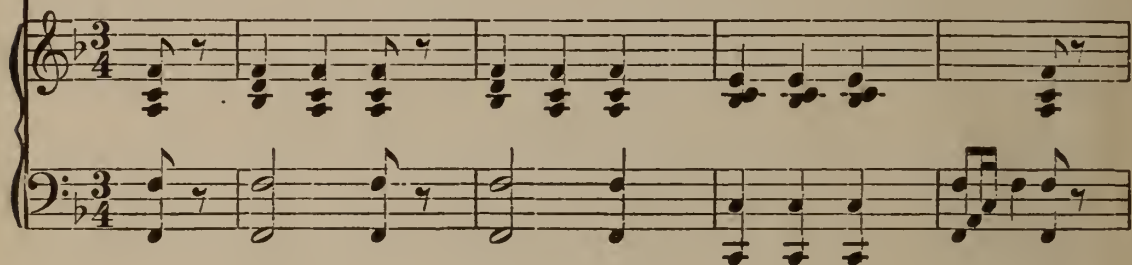
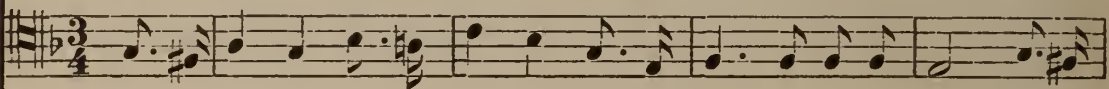
This musical system consists of four staves. The top staff is a vocal line in G major, marked 'cres.' and 'p'. The second and third staves are piano accompaniment in G major. The bottom staff is a bass line in G major. The lyrics are: 'land of the pen and the clas - sic pile, These off'rings we have brought. land of the pen and the clas - sic pile, These off'rings we have brought.'

Allegretto.

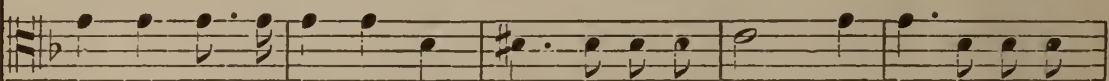
Mer-rie England, mer-rie England, For thy praise our hearts in-spire, Mer-rie



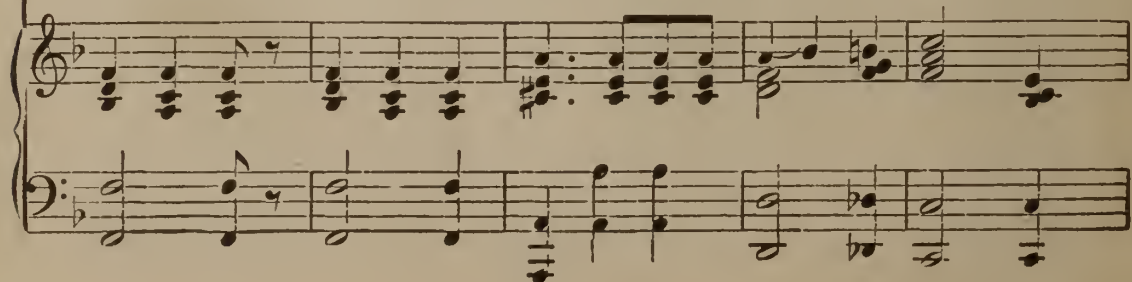
Mer-rie England, mer-rie England, For thy praise our hearts in-spire, Mer-rie



England, mer-rie England, a - wake! a-wake the lyre, a - wake! a - wake the



England, mer-rie England, a - wake! a-wake the lyre, a - wake! a - wake the



Andantino.

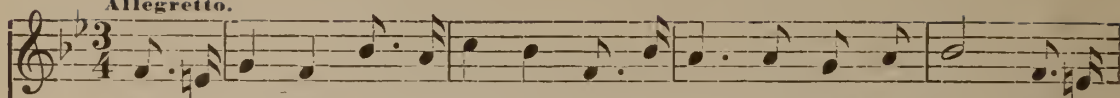
lyre. While in her bower glows the red Of

lyre.

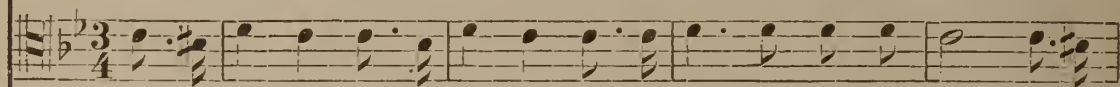
England's blushing rose,

Or Ireland's shamrock lifts its head,

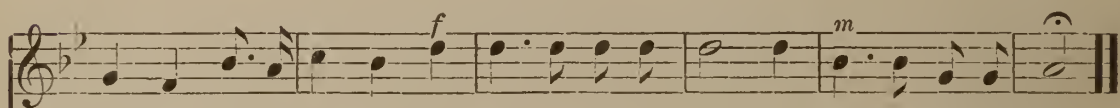
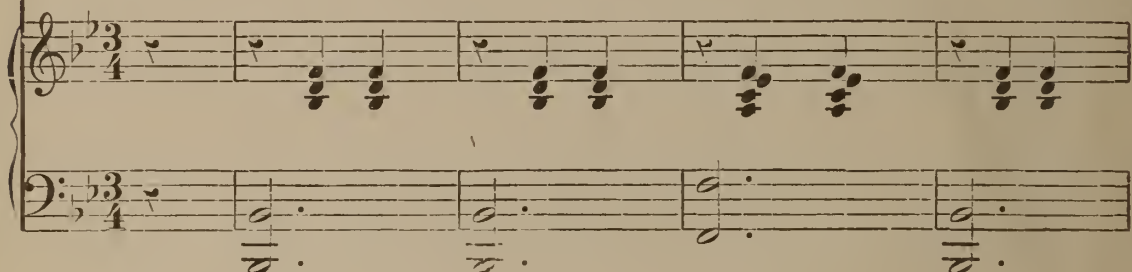
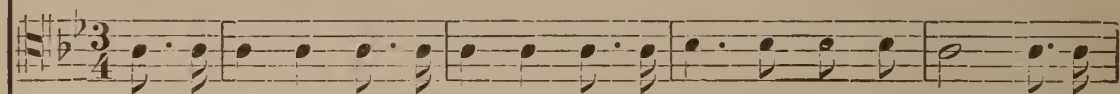
Or Scotland's thistle grows,

Allegretto.

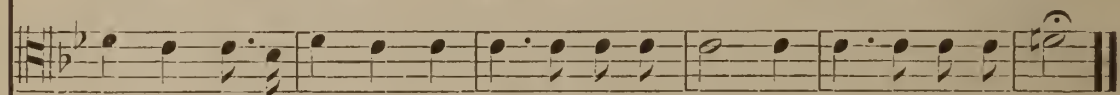
Mer - rie England! mer - rie England! For thy praise our hearts in - spire, Merrie



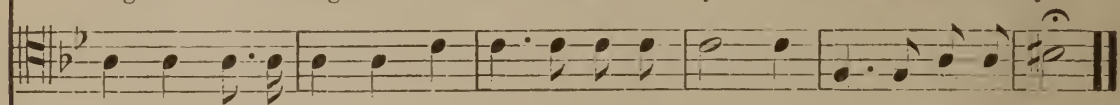
Mer - rie England! mer - rie England! For thy praise our hearts in - spire, Merrie



England! mer-rie England! A - wake! awake the lyre, a - wake, a-wake the lyre.



England! mer-rie England! A - wake! awake the lyre, a - wake, a-wake the lyre.



AWAKE, ÆOLIAN LYRE.

13

No. 4. English Chorus. (Old Glee.)

J. DANBY.

Largo e Sostenuto.

New Arrangement.

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Largo e Sostenuto'. The lyrics for the vocal parts are: 'A - wake, a-wake, Æ - o - lian lyre, a - wake, Æ - o - lian'.

The second system of the musical score continues the composition. It features the same vocal and piano parts. The tempo changes to 'Andante' with a tempo marking of ♩ = 96. The lyrics for the vocal parts are: 'lyre, a - wake, And give to rap - ture'.

all thy trembling strings, *mf* From Hel - icon's har -

all thy trembling strings, *mf* From Helicon's harmonious springs, har -

all thy trembling strings, From Hel - icon's harmo - nious springs, *mf*

all thy trembling strings, From Hel - icon's harmo - nious

Dim. mo - nious springs, *f* A thou-sand rills, A

mo - nious springs, *p* har - mo - nious springs, A thousand rills their mazy progress take, A

har - mo - nious springs, A thousand rills their mazy progress take, A

springs, harmonious, *p*

Dim. *f*

thou - sand rills their mazy progress take; The laughing flow'rs that round them blow, Drink

mf *p* *mf*

dim. *p* *rall.* *f* **Largo e Sostenuto.** $J=50$.

life and fra - grance as they flow. Now the rich stream of mu - sic

Drink fra - grance as they flow. of

dim. *p* *rall.* *f*

life and fra - grance as they flow. Now the rich stream of mu - sic

dim. *p* *rall.* *f*

winds a - long, Deep, ma - jes - tic, smooth, and strong.

winds a - long, Deep, ma - jes - tic, smooth, and strong.

winds a - long, Deep, ma - jes - tic, smooth, and strong.

winds a - long, Deep, ma - jes - tic, smooth, and strong.

Spiritoso. $\text{♩} = 152.$

dol.

And Ce - res' gol - den reign,

dol. **dol.**

Thro' ver - dant vales,

dol.

p **pp**

cres. *f*

Now, now head - long, im - pet - uous see it pour,

cres. *f*

cres. *f*

Now roll - ing down the steep a - main, head - long, im - pet - uous see it pour,

p

The rocks and nod - ding

ff *p*

see it pour, see it pour, The rocks and nod - ding

ff *p*

see it pour, see it pour, The rocks and nod - ding

ff *p*

eres.

groves re - ech - o to the roar,

groves re - ech - o to the roar,

ff

re - ech - o to the roar, to the roar, to the roar.

ff

re - ech - o to the roar, to the roar, to the roar.

f

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps). The score is divided into two systems. The first system contains the first two staves of music, and the second system contains the remaining four staves. The lyrics are: 'groves re - ech - o to the roar,' and 're - ech - o to the roar, to the roar, to the roar.' The piano accompaniment features a prominent bass line in the left hand and a more active melody in the right hand. The score concludes with a double bar line and repeat signs.

TAKE THE HARP AGAIN, BRITANNIA.

19

No. 5. *Herald.*

Recitative.

Take the harp a - gain, Britannia, Let new - er England touch the strings,

List to the song of the northern bard, Of cas - tle - lands and treasure, The

quaint old song of the feud - al time In newer Eng - land's measure.

OH! HUSH THEE, MY BABIE.

No. 6. *English Part-Song.* (Modern.) Semi-Chorus.

SIR WALTER SCOTT.

ARTHUR S. SULLIVAN.

O hush thee, my ba - bie, thy sire was a knight, Thy moth - er a

O hush the, my na - bie, thy sire was a knight, Thy moth - er a

cres. *dim.* *p*

la - dy, both gen - tle and bright, both gen - tle and bright; The woods and the

cres. *dim.* *p*

la - dy, both gen - tle and bright, both gen - tle and bright; The woods and the

both

cres.

glens from the tow'rs which we see, They are all be - long - ing, dear

They are all be -

glens from the tow'rs which we see, They are all be -

cen - - *do.* *f* *dim.*

ba - bie, to thee, They are all be - long - ing, dear ba - bie, to thee.

long - ing *cen* - - *do.* *f* *pp*

long - ing to thee, They are all be - long - ing, dear ba - bie, to thee. O

be - long - ing to thee, O hush thee.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, and a half note E4. The lyrics "O hush . . . thee, my ba - - - bie." are written below. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, and a half note E4. The lyrics "hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my ba - bie." are written below. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, and a half note E4. The lyrics "hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my ba - bie." are written below. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G3, a quarter note A3, a half note B3, a quarter note A3, a half note G3, a quarter note F#3, and a half note E3.

O hush . . . thee, my ba - - - bie.

hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my ba - bie.

hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my ba - bie.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, and a half note E4. The lyrics "2. O! fear not the bugle, though loud-ly it blows; It calls but the war-ders that" are written below. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, and a half note E4. The lyrics "2. O! fear not the bugle, though loud-ly it blows; It calls but the war-ders that" are written below. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, and a half note E4. The lyrics "2. O! fear not the bugle, though loud-ly it blows; It calls but the war-ders that" are written below. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G3, a quarter note A3, a half note B3, a quarter note A3, a half note G3, a quarter note F#3, and a half note E3.

2. O! fear not the bugle, though loud-ly it blows; It calls but the war-ders that

2. O! fear not the bugle, though loud-ly it blows; It calls but the war-ders that

2. O! fear not the bugle, though loud-ly it blows; It calls but the war-ders that

Third system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, and a half note E4. The lyrics "guard thy re - pose, that guard thy re - pose. Their bows would be bended, their" are written below. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, and a half note E4. The lyrics "guard thy re - pose, that guard thy re - pose. Their bows would be bended, their" are written below. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, a quarter note A4, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, and a half note E4. The lyrics "guard thy re - pose, that guard thy re - pose. Their bows would be bended, their" are written below. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G3, a quarter note A3, a half note B3, a quarter note A3, a half note G3, a quarter note F#3, and a half note E3.

dim.

guard thy re - pose, that guard thy re - pose. Their bows would be bended, their

dim.

guard thy re - pose, that guard thy re - pose. Their bows would be bended, their

that guard

blades would be red, Ere the step of a foe - man draws near to thy

Ere the step of a foe - man draws

blades would be red, Ere the step of a foe - man draws

cres *cen*

do. *f* *dim.*

bed, Ere the step of a foe - man draws near to thy bed.

near, *f* *dim.* *pp*

do. *f* *dim.* *pp*

near, Ere the step of a foe - man draws near to thy bed. O hush thee, O

near, O hush, thee, O

p

O hush . . . thee, my ba - - - - - bie.

ba - bie, O hush thee, my ba - bie, O hush thee, my ba - bie.

ba - bie, O hush thee, my ba - bie, O hush thee my ba - bie.

p

3. O hush thee, my ba - bie, the time soon will come, When thy sleep shall be

3. O hush thee, my ba - bie, the time soon will come, When thy sleep shall be

bro - ken by trum-pet and drum, by trum-pet and drum, Then hush thee, my

bro - ken by trum-pet and drum, by trum - pet and drum, Then hush thee, my

bro - ken by trum-pet and drum, by trum-pet and drum, Then hush thee, my

cres. *dim.*

darling, take rest while you may, For strife comes with manhood, and wak-ing with

darling, take rest while you may, For strife comes with man - - -

cres. *dim.*

darling, take rest while you may, For strife comes with manhood, and wak-ing with

day, For strife comes with manhood, and wak - - - ing with day.

hood, For strife comes with manhood, and wa - - - king with day. O

day, For strife comes with manhood, and wa-king with day. O hush thee, O

O hush . . . thee, O hush . . . thee, O

hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my babie, O

hush thee, my ba - bie, O hush thee, my ba - bie, O hush thee, my babie, O

hush . . . thee, O hush thee, O hush thee, my ba - - - bie!

hush thee, my babe, O hush thee, my ba - - - bie!

hush . . . thee, O hush thee, O hush thee, my ba - - - bie!

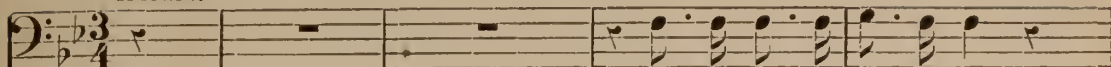
hush thee, my babe, O hush thee, my ba - - - bie!

WHERE ARE SKIES OF TENDERER BLUE?

25

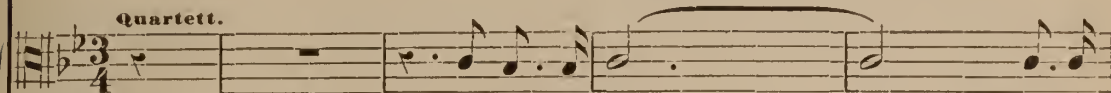
No. 7. German Singers and Herald. Quintett.

Herald.



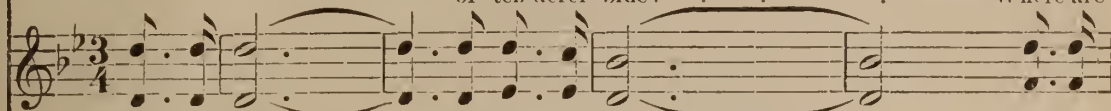
Hear the voice of Ger - ma - ny!

Quartett.



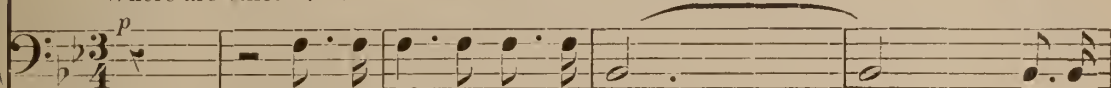
of ten - derer blue?

Where are



Where are skies of ten - derer blue?

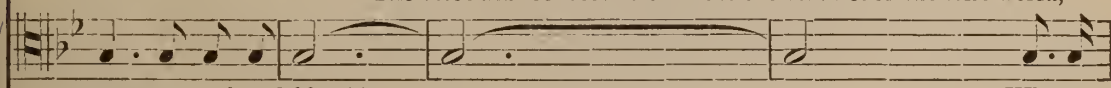
Where are



Where are skies of ten - derer blue?

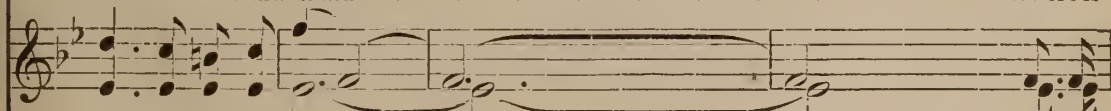


The voice that echoes and thrills to the confines of the tone-world,



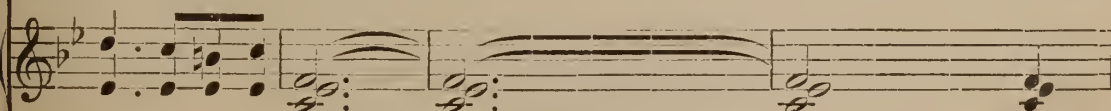
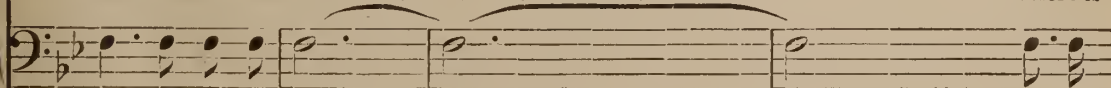
suns more soft and bland?

Where is



suns more soft and bland?

Where is



3 3

Swaying all hearts with its power.

m

love more warm and true Than in the Ger-man fa-ther-

love more warm and true Than in the Ger-man fa-ther-

m

This system of musical notation includes a vocal line and a piano accompaniment. The vocal line features a melody with triplet markings (3) and a mezzo-forte (*m*) dynamic. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The lyrics are written below the vocal staff.

Hear the prais-es of the no-ble lord of Thur-in-gia, by his

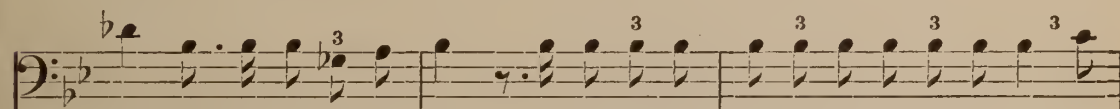
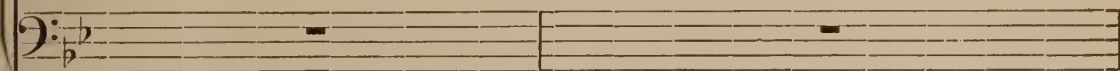
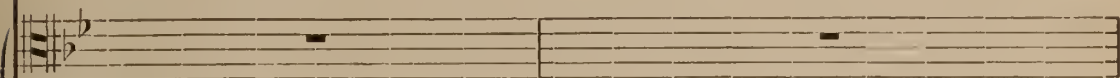
- land?

- land?

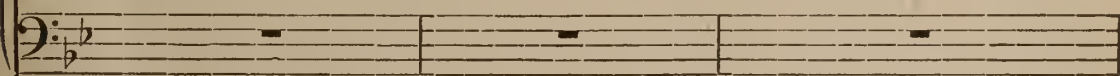
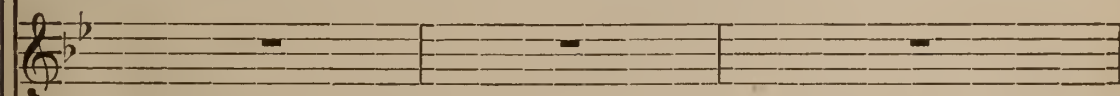
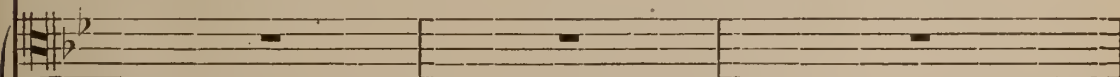
This system continues the musical piece. The vocal line has a long note followed by a rest, with the lyrics "land?" written below. The piano accompaniment continues with the same harmonic structure, featuring chords in the right hand and a steady bass line in the left hand.



warriors, vassals, trou - ba - dours and min - ne - sing - ers, Hear the prais - es of



Hermann, the pa-tron of art, the man of all knightly protection and court-ly



f

graces, Who will tell of no - bler fame? Where do bright - er lau - rels

f

Who will tell of no - bler fame? Where do bright - er lau - rels

cling? Who will find a fair - er name Than the Hermann that we sing? Who will

cling? Who will find a fair - er name Than the Hermann that we sing? Who will

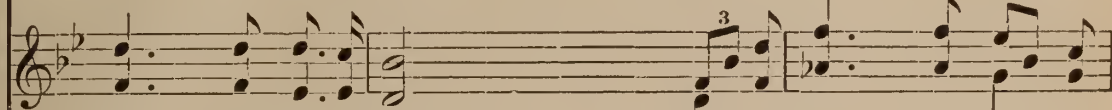
The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the first two staves of music, and the second system contains the next four staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal parts have lyrics written below them. The first system ends with a double bar line. The second system begins with a new line of music. The score is marked with a forte 'f' dynamic. There are many triplets indicated by a '3' over the notes. The lyrics are: 'graces, Who will tell of no - bler fame? Where do bright - er lau - rels' and 'cling? Who will find a fair - er name Than the Hermann that we sing? Who will'. The piano part has a complex texture with many triplets and chords.



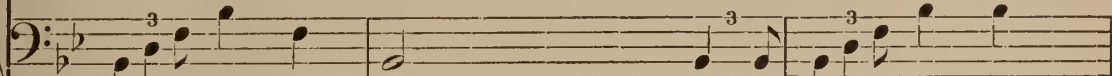
tell of no - bler fame? Who will find a fair - er name



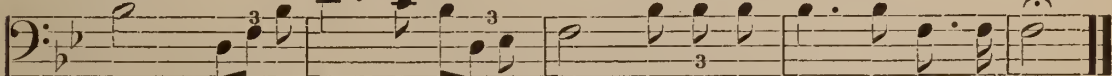
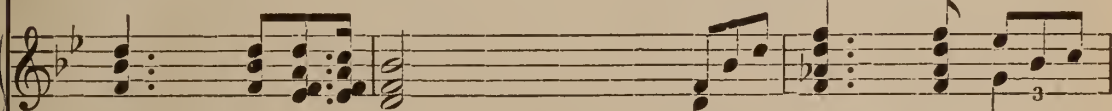
tell of no-bler fame? Who will find a fair - er



tell of nobler fame? Who will find a fair - er



tell of no - bler fame? Who will find a fair - er



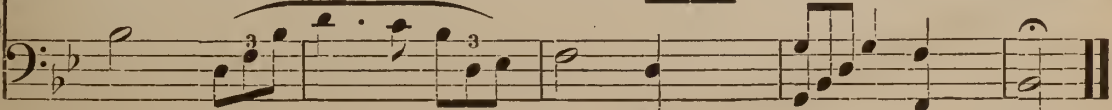
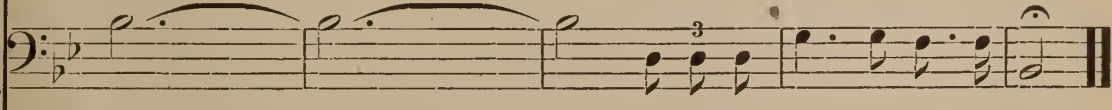
Where do bright - er lau - rels cling Than with the Her - mann that we sing?



name



name Than with the Her - mann that we sing?



JOYFUL WE GREET.

No. 8. German Chorus. Grand March from Tannhauser.

WAGNER.
New Arrangement.

Maestoso.

The piano introduction is in 4/4 time, key of B-flat major. The right hand features a series of sixteenth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mf*, *Cres.*, and *ff*.

The piano accompaniment for the first system of the chorus. The right hand continues with rhythmic patterns, and the left hand provides harmonic support. The section concludes with a *Dim.* (diminuendo) marking.

mf 1st Tenor.

Joy - ful we greet . . . the loft - y halls and tow - ers, Where art, and

2d Tenor.

Joy - ful we greet the halls . . . and tow - ers, Where art, and

mf 1st Bass.

Joy - ful we greet the halls and tow - ers, Where art, and

2d Bass.

Joy - ful we greet the halls and tow - ers, Where art, and

Four vocal staves (Tenors and Basses) with lyrics. The melody is simple and rhythmic, matching the piano accompaniment.

The piano accompaniment for the second system of the chorus. It continues the rhythmic and harmonic patterns established in the first system, ending with a *mf* (mezzo-forte) marking.

peace, . . . and mirth a - lone pre - vail. Long may the cry sound

peace, and mirth pre - vail. *p* Long may the cry sound

peace, and mirth pre - vail. Long may the cry sound

p

This system contains four staves. The first three are vocal staves (Soprano, Alto, and Bass) with lyrics. The fourth is a piano accompaniment staff in G major, featuring a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p* (piano) and *f* (forte).

Cres. thro' its bow - ers, *f* Chieftain of fair Thuringia, *Dim.* no-ble Hermann, hail!

thro' its bow - ers, *f* Chieftain of fair Thuringia, Her - mann, hail!

Cres. *f* *Dim.* *p*

This system contains four staves. The first three are vocal staves with lyrics. The fourth is a piano accompaniment staff. Dynamics include *Cres.* (Crescendo), *f* (forte), *Dim.* (Diminuendo), and *p* (piano).

mf 1st Soprano.

Joy - ful we greet . . . the no - ble halls and tow - ers, Where art, and

mf 2d Soprano and Alto.

Joy - ful we greet the no - ble halls and tow - ers,

peace, and mirth a-lone pre - vail.

Long may the cry . . . re-

Long may the cry, re-ech - o

ech - o thro' its bowers, Thuring - ia's chief - tain, no - ble Hermann, hail!

thro' . . . its bow-ers,

The musical score is written for voice and piano. It features a 1st Soprano part and a 2nd Soprano/Alto part. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with block chords. Dynamics include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ff* (fortissimo). A 'Ped.' (pedal) marking is present in the piano part. The key signature has one flat (B-flat), and the time signature is 4/4.

1st Tenor.

2d Tenor.

1st Bass.

2d Bass.

f Long may the cry sound

Long may the cry sound thro' its bow - ers, Long may the cry sound

Sempre f

thro' its bow - ers, Thu - rin - gia's chief - tain, no - ble Her-mann, hail!

thro' its bow - ers, Thu - rin - gia's chief - tain, no - ble Her-mann, hail!

The musical score is written for four voices and piano. The vocal parts are arranged in four staves at the top, and the piano accompaniment is in grand staff (treble and bass clef) at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'Long may the cry sound thro' its bow - ers, Long may the cry sound thro' its bow - ers, Thu - rin - gia's chief - tain, no - ble Her-mann, hail!'. The piano part features a steady accompaniment with chords and moving lines. Dynamic markings include 'f' (forte) and 'Sempre f' (always forte).

Soprano. *f*

Alto. *f*

Tenor.

Base.

Long may the cry sound thro' its bow-ers, Long may the cry sound thro' its bowers,

Long re - ech - o let the cry in its bow -

Thu - rin - gia's chief - tain, no - ble Hermann, hail!

- ers, Thu-ringia's chieftain, noble Her - mann, hail

mighty chieftain, noble Her - mann, hail!

ff

Joy - ful we greet the lofty tow - ers, Where art, and
 the tow - ers,
 Joy - ful we greet the tow - ers, Where art, and
 peace, and mirth a - lone pre - vail.
 peace, and mirth a - lone pre - vail.

p
p
tr
p
Dim.
p

Detailed description: This is a musical score for a hymn titled "Joyful We Greet." The score is arranged in two systems, each with four staves. The first system contains vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Joy - ful we greet the lofty tow - ers, Where art, and" on the first staff, followed by "the tow - ers," on the second staff, and "Joy - ful we greet the tow - ers, Where art, and" on the third staff. The piano accompaniment features a series of chords and a melodic line with a trill. The second system continues the vocal parts with the lyrics "peace, and mirth a - lone pre - vail." on the first staff, followed by "peace, and mirth a - lone pre - vail." on the second staff. The piano accompaniment continues with a series of chords and a melodic line. The score includes dynamic markings such as *p* (piano), *tr* (trill), and *Dim.* (diminuendo). The key signature is B-flat major (two flats), and the time signature is common time (C).

Long may the cry . . . re - ech - o thro' its bow - ers, re-

Long may the cry re - ech - o thro' its bow - ers, re-

p *cres.* *tr* *cres.*

This system contains the first two staves of music. The first staff is a vocal line in G major (one flat) with lyrics 'Long may the cry . . . re - ech - o thro' its bow - ers, re-'. It begins with a piano (*p*) dynamic and a crescendo (*cres.*) leading to a trill (*tr*) and another crescendo (*cres.*). The second staff is a piano accompaniment line, also in G major, with lyrics 'Long may the cry re - ech - o thro' its bow - ers, re-'. It features a trill (*tr*) and a crescendo (*cres.*) marking.

ech - o thro' its bow - ers, Thu - rin - gia's chief-tain, Hermann,

ech - o thro' its bow - ers, Thu - rin - gia's chief-tain, Hermann,

f *ff*

This system contains the next two staves of music. The first staff is a vocal line in G major with lyrics 'ech - o thro' its bow - ers, Thu - rin - gia's chief-tain, Hermann,'. It begins with a forte (*f*) dynamic. The second staff is a piano accompaniment line, also in G major, with lyrics 'ech - o thro' its bow - ers, Thu - rin - gia's chief-tain, Hermann,'. It features a forte (*f*) dynamic and a fortissimo (*ff*) marking.

hail! . . . Joy - ful we greet . . . the

hail! . . . Joy - ful we greet the

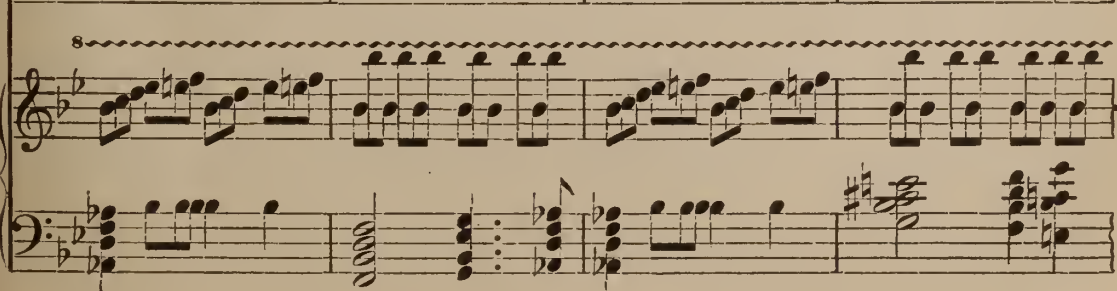
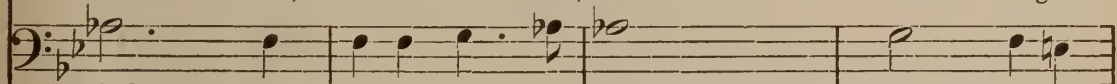
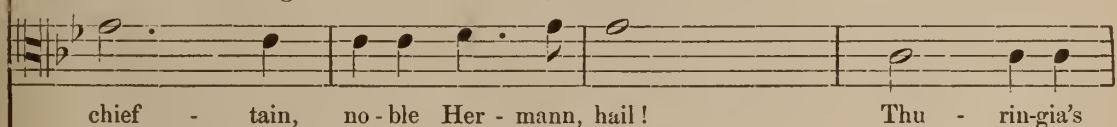
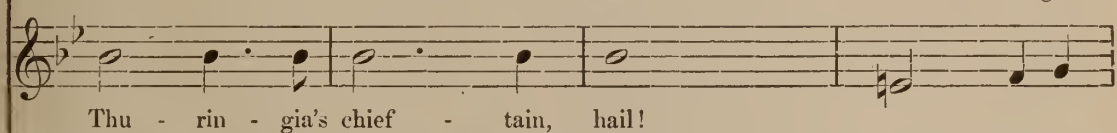
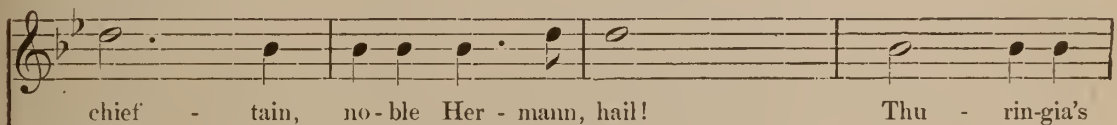
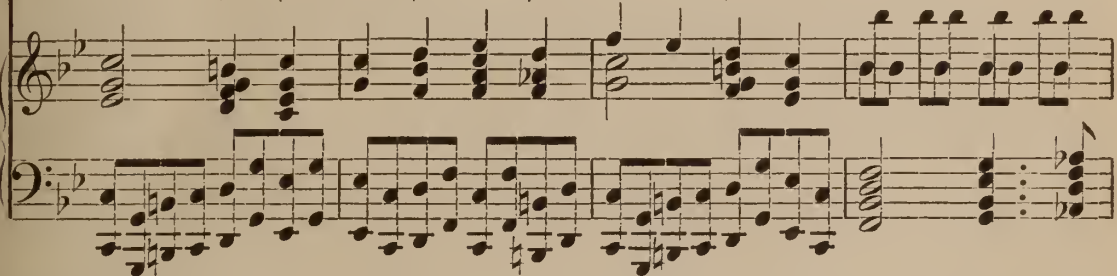
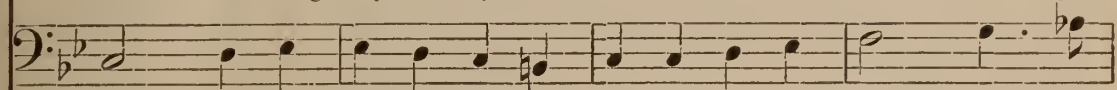
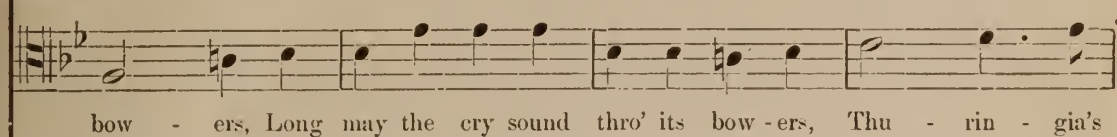
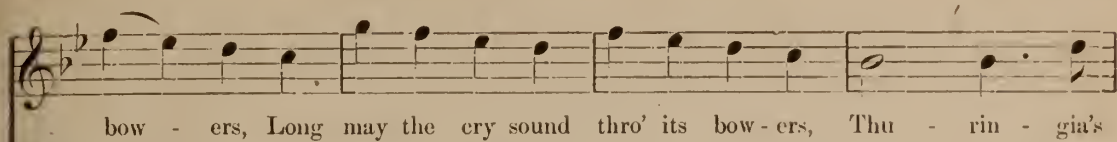
loft - y halls and tow - ers, Where art, and peace, . . . and

loft - y halls and tow - ers, Where art, and peace, and

Sempre ff

mirth a - lone pre - vail; . . Long may the cry sound
 mirth a - lone pre - vail; Long may the cry sound
 Long may the
 thro' its . . bow - ers, Long may the cry sound thro' its
 thro' its . . bow - ers, Long may the cry sound thro' its
 cry sound thro' its bow - ers,

The musical score is written for voice and piano. The vocal parts are in treble and bass staves, while the piano accompaniment is in grand staff (treble and bass). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are printed below the vocal staves. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.



chief - tain; no - ble Hermann, hail! Long

chief - tain, no - ble Hermann, hail! Long

f

f

ff

fff

Ped.

This system contains the first vocal and piano accompaniment. It features four staves: two for vocal parts (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The vocal parts have lyrics: "chief - tain; no - ble Hermann, hail! Long". The piano accompaniment includes dynamic markings *f*, *ff*, and *fff*, and a *Ped.* (Pedal) marking. A wavy line with an 'S' above it indicates a tremolo or sustained effect in the piano part. The system ends with an asterisk ***.

may the cry sound thro' its bow - ers, Thu - rin - gia's

may the cry sound thro' its bow - ers, Thu - rin - gia's

Ped.

This system contains the second vocal and piano accompaniment. It features four staves: two for vocal parts (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The vocal parts have lyrics: "may the cry sound thro' its bow - ers, Thu - rin - gia's". The piano accompaniment includes a *Ped.* (Pedal) marking and an asterisk *** at the end of the system.

chief - tain, Her - - mann, hail! Hail!

chief - tain, Her - - mann, hail! Hail!

ff

This system contains the first vocal and piano accompaniment. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The vocal parts have the lyrics "chief - tain, Her - - mann, hail! Hail!". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A fortissimo (*ff*) dynamic marking is present in the right hand of the piano part.

Thu - rin - gia's chief - tain, hail! Hail!

Thu - rin - gia's chief - tain, hail! Hail!

8

This system contains the second vocal and piano accompaniment. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The vocal parts have the lyrics "Thu - rin - gia's chief - tain, hail! Hail!". The piano accompaniment continues with a similar rhythmic pattern. A section marked with a wavy line and the number "8" is indicated above the piano part.

This musical score is for the piece "Joyful We Greet," which is concluded on this page. It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal entries for "Hail! ... Thu - rin-gia's chief - tain," with the piano accompaniment providing a rhythmic and harmonic foundation. The second system features a more complex piano accompaniment with a wavy line indicating a tremolo or rapid oscillation in the right hand, while the vocal parts sing "Her - mann, hail!". The piano part includes dynamic markings of *ff* (fortissimo) and a final cadence. The vocal parts conclude with a final note and a fermata.

Hail! Thu - rin-gia's chief - tain,

Hail! Thu - rin-gia's chief - tain,

ff Her - mann, hail!

ff Her - mann, hail!

HEAR THE VOICES OF TYROL-LAND.

43

No. 9. *Herald.*

Recitative.

3

3

Hear the voices of Tyrol-land, in a thousand echoes among the mountains;

List to the praises of home, from the lips and the hearts of the wand'ring mountaineers.

A SONG FOR TYROL-LAND.

No. 10. *Tyrolean.* Semi-Chorus.

OFFENBACH.

New words and new arrangement.

SOPRANO. *Allegretto.*

1. A song for Tyrol-land!

2. Be - loved Tyrol-land!

ALTO.

mf

1. A song for Tyrol-land!

2. Be - lov - ed Tyrol-land!

f

p

Gai - ly let our voic - es ring,
Tender - ly we sing of thee,

Tho' on a foreign strand,
With honest heart and hand,

Gai - ly let our voic - es ring,
Tender - ly we sing of thee,

Musical score for the hymn "Fondly now thy praise we sing, free, Now we wave thy ban-ner". The score is arranged for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure is marked *mf* (mezzo-forte). The second measure is marked *cres.* (crescendo). The lyrics are: "Fond - ly now thy praise we sing, free, Now we wave thy ban - ner". The Soprano part has the lyrics: "Fond - ly, Now", "fond wave,", "now thy", "thy". The Alto part has the lyrics: "Fond - ly, Now", "fond wave,", "now thy", "thy". The Tenor part has the lyrics: "Fond - ly, Now", "fond wave,", "now thy", "thy". The Bass part has the lyrics: "Fond - ly, Now", "fond wave,", "now thy", "thy". The score includes musical notation for each part, including notes, rests, and dynamic markings.

sing, we sing, . . . we sing, . . . la, la, la, la, la, la,
 free, and sing, . . . and sing, . . . la, la, la, la, la, la,
 praise we sing, we sing, we sing, la, la, la, la, la, la,
 ban - ner free, and sing, and sing, la, la, la, la, la, la,
cres.
 Fond-ly now thy praise we sing, we sing, . . . we sing, . . . la, la, la, la, la,
 Now we wave thy banner free, and sing, . . . and sing, . . . la, la, la, la, la,
 praise we sing, we sing, la, la, la, la, la, la, la, la, la,
 ban - ner free, and sing, la, la, la, la, la, la, la, la, la,
dim.
dim.

Sweet-er far than ev'-ry land be-side, With thee ev-er do our hopes a-bide,
 Dear-est home be-yond the roll-ing sea, Full of love we ev-er turn to thee,
 Sweet-er far than ev'-ry land be-side, With thee ev-er do our hopes a-bide,
 Dear-est home be-yond the roll-ing sea, Full of love we ev-er turn to thee,
pp
cres.

Sweet-er far than ev'-ry land be-side, With thee ev-er do our hopes a-bide,
 Dear-est home be-yond the roll-ing sea, Full of love we ev-er turn to thee,
pp
cres.

f Hap - py home be - yond the o - cean tide, Far a - way, far a - way,
f Hap - py day when we a - gain shall be *p* Far a - way, far a - way,

f Hap - py home be - yond the o - cean tide, Far a - way, far a - way,
f Hap - py day when we a - gain shall be *p* Far a - way, far a - way,

cres. Far a - way, far a - way, To thee so fond - ly our
 Far a - way, far a - way, There where so fond - ly our

cres. Far a - way, far a - way, To thee so fond - ly our
 Far a - way, far a - way, There where so fond - ly our

hearts turn to - day, ha, la, la, la, la, ha, la, la, la,

f (Yodel.)

hearts turn to - day, ha, la, la, la, la, ha, la, la, la, la, la,

(Yodel.)

la, ha, la, la, la, la, la, la, la, la, la.

ff

(Yodel.) *ff*

la-o-o, la, la, la, la, la, la, la, la.

(Yodel.) *ff*

la, la,

ff

Yodel coda, ad lib.

The musical score is arranged in two systems. Each system contains five staves: two vocal staves (treble and bass clef), a yodeling line (treble clef with a key signature change to one flat), and a piano accompaniment (grand staff). The vocal lines feature yodeling syllables: 'la, la, la, la, la, la' and 'La, la, la-oo, . . . la-oo, la-oo, la, la, la-oo, . . . la, la'. The yodeling line includes a key signature change to one flat and a five-measure rest marked with a '5'. The piano accompaniment provides harmonic support with chords and single notes.

la, la, la, la, la, la,

La, la, la-oo, . . . la-oo, la-oo, la, la, la-oo, . . . la, la,

la, la, la-oo, la-oo, la, la, la-oo, la, la, la-oo, la-oo, la, la,

la, la, la, la, la, la, la, la, la.

la, la, la.

la-oo, la, la, la-oo, . . . la-oo, la-oo, la, la, la.

la, la, la-oo, la-oo, la, la, la-oo, la, la, la.

No. 11. *Herald.*
Recitative.

Room for the gold-en land of mel-o - dy! Sun - lit It - a - ly,

sun - lit It - a - ly! List to her voice, ar - dent and grace-ful, Now

swell - ing with ten - der pa - thos, Now mourn - ful with grief; Now

tear-ful with long-ing, now frenzied with de-spair:—

The first system of the musical score. The vocal line (bass clef) begins with a half note G, followed by a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment (treble and bass clefs) features a series of chords and single notes, including a half note G in the bass and a half note D in the treble.

List to the strains that fill the world with en-chant-ment and de-

The second system of the musical score. The vocal line (bass clef) continues with a half note D, a half note E, a half note F, and a half note G. The piano accompaniment (treble and bass clefs) continues with a series of chords and single notes, including a half note G in the bass and a half note D in the treble.

light!

The third system of the musical score. The vocal line (bass clef) begins with a half note G, followed by a half note A, a half note B, and a half note C. The piano accompaniment (treble and bass clefs) features a series of chords and single notes, including a half note G in the bass and a half note D in the treble.

A fair field for th' I-tal-ian's song of home.

The fourth system of the musical score. The vocal line (bass clef) begins with a half note G, followed by a half note A, a half note B, and a half note C. The piano accompaniment (treble and bass clefs) features a series of chords and single notes, including a half note G in the bass and a half note D in the treble.

OH, ITALIA, ITALIA, BELOVED.

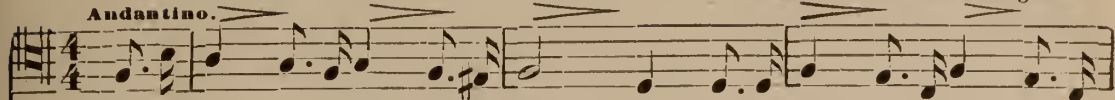
51

No. 12. *Italian Chorus.* (From "Lucrezia.")

DONIZETTI.

New Words and New Arrangement.

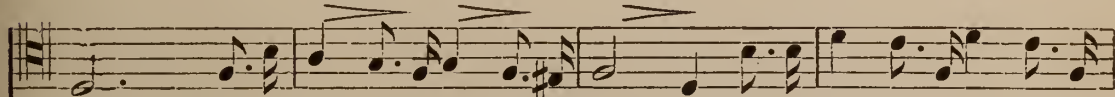
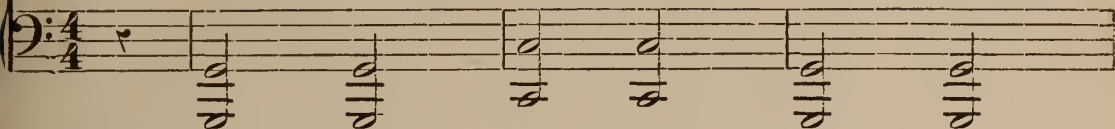
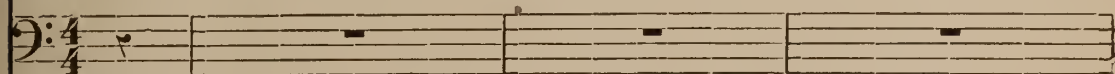
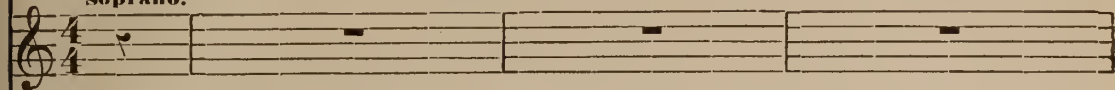
Andantino.



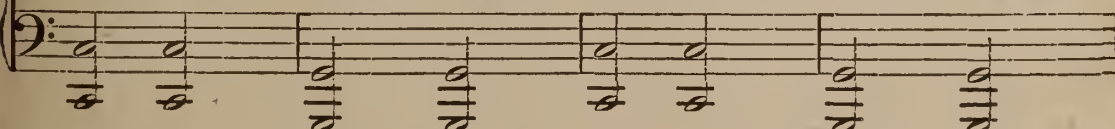
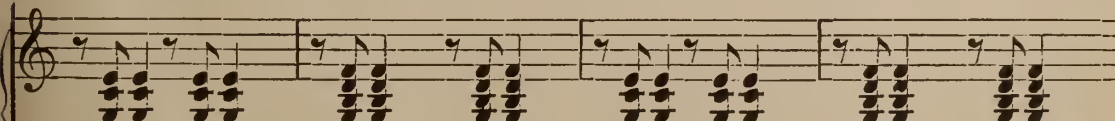
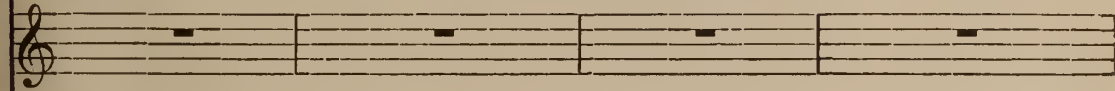
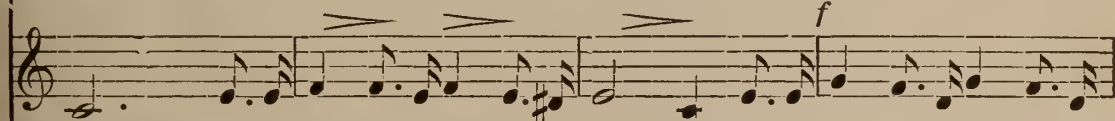
Oh, I - tal - ia, I - tal - ia, be - lov - ed, Land of beau - ty, of sun - light and



Soprano.



song! Tho' a - far from thy bright skies remov - ed, Still our fond hearts for thee ever



OH, ITALIA, ITALIA, BELOVED. Continued.

m

long! Oh, I - tal - ia, I - tal - ia, be - lov - - ed, Land of

Oh, I - tal - ia, I - tal - ia, be - lov - - ed, Land of

m

This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and G major. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure.

beau - ty, of sun - light and song, land of song! Tho' a - far from thy bright skies re-

beau - ty, of sun - light and song! Tho' a - far from thy bright skies re-

This system contains three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and G major. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure.

f *m*

mov - ed, Still our fond hearts for thee ev - er long, ev - er long! Sweet thy

mov - ed, Still our fond hearts for thee ev - er long! Sweet thy

f *m*

blue lakes, thy groves and thy fount - ains, Oh, thou dear land that gave us our

blue lakes, thy groves and thy fount - ains, Oh, thou dear land that gave us our

The musical score is written for a voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into two systems. The first system contains two vocal staves and a grand piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. The second system also contains two vocal staves and a grand piano accompaniment. The vocal staves continue the lyrics. The piano accompaniment continues with similar chordal and bass line patterns. Dynamics like 'f' (forte) and 'm' (mezzo-forte) are indicated above the vocal staves. There are also crescendo and decrescendo hairpins used for phrasing.

f

birth. How we long for thy hills and thy mount - ains, Far the

f

birth. How we long for thy hills and thy mount - ains, Far the

gave birth. mountains, thy mountains,

m

dear - est and fair - est of earth! . . . How we long for thy hills and thy

m

dear - est and fair - est of earth! How we long for thy hills and thy

yes, the fair-est!

cres. *dim.* *m*

mount - ains, Far the - dear - est and fair - est of earth! How we

cres. *dim.* *m*

mount-ains . . . Far the dear - est and fair - est of earth! How we

yes, the fair-est!

mf *f* *m*

long for thy hills and thy mount - ains, Far the dear - est of

Far the dear - est and fair - est of

mf *f* *m*

long for thy hills and thy mount - ains, Far the dear-est and fair - est of

Far the dear - est of

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into two systems. The first system contains the first two staves of music, with lyrics 'mount - ains, Far the - dear - est and fair - est of earth! How we'. The second system contains the next two staves, with lyrics 'mount-ains . . . Far the dear - est and fair - est of earth! How we'. The third system contains the next two staves, with lyrics 'yes, the fair-est!'. The fourth system contains the next two staves, with lyrics 'long for thy hills and thy mount - ains, Far the dear - est of'. The fifth system contains the next two staves, with lyrics 'Far the dear - est and fair - est of'. The sixth system contains the next two staves, with lyrics 'long for thy hills and thy mount - ains, Far the dear-est and fair - est of'. The seventh system contains the final two staves, with lyrics 'Far the dear - est of'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *cres.*, *dim.*, *m*, *mf*, and *f*. There are also triplets and slurs indicated in the music.

earth.

Oh, sad fate to wan - der,

earth. Sad . to wan - der,

Far from home, Oh,

out in the wide world, Oh,

m *Cres.* *p*

The musical score is written for voice and piano. It features five systems of staves. The first system includes a vocal staff with the lyrics 'earth.' and 'Oh, sad fate to wan - der,' and a piano accompaniment. The second system continues the vocal line with 'earth. Sad . to wan - der,' and the piano accompaniment. The third system shows the vocal line with 'Far from home, Oh,' and the piano accompaniment. The fourth system continues the vocal line with 'out in the wide world, Oh,' and the piano accompaniment. The fifth system shows the vocal line with 'out in the wide world, Oh,' and the piano accompaniment. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The score includes various musical notations such as notes, rests, and dynamic markings like *m*, *Cres.*, and *p*.

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "sad fate to wan - der, Sad . . . to wan - der,". The bottom two staves are piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. There are dynamic markings like *mf* and *f* above the vocal staves.

sad fate to wan - der, Sad . . . to wan - der,

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "Out in the wide world, far from home, In the". The bottom two staves are piano accompaniment. The key signature changes to two sharps (F# and C#) in the middle of the system. There are dynamic markings like *m* and *Cres.* above the vocal staves.

m *Cres.*
Out in the wide world, far from home, In the

m *Cres.*
Out in the wide world, far from home, In the

wide world a sad fate to wan-der, Far a-way, Oh, a sad fate to

wide world a sad fate to wan-der, Far a-way, Oh, a sad fate to

wan-der, Sad to wan-der, Sad to wan-der. Oh, I-

wan-der, Sad to wan-der, Sad to wan-der. Oh . . . I-

tal - ia, I - tal - ia, be - lov - ed, Land of beauty, of sun-light and song, Tho' a -

tal - - - ia, I - tal - ia, I - tal - ia, Dear land a -

tal - ia, I - tal - ia, be - lov - ed, Land of beauty, of sun-light and song, Tho' a -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and single notes.

far from thy bright skies re - mov - ed, Still our fond hearts for thee ev - er long. Sweet thy

far re - mov - ed, Still our fond hearts for thee ev - er long. Sweet thy

far from thy bright skies re - mov - ed,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and single notes.

mf

blue lakes, thy groves and thy fount - ains, Oh, thou dear land that gave us our

mf

blue lakes, thy groves and thy fount - ains, Oh, thou dear land that gave us our

f

birth. How we long for thy hills and thy mount - ains, Far the

f

birth. How we long for thy hills and th mount - ains, Far the

mountains, thy mountains,

dear - est and fair - est of earth! . . . How we long for thy hills and thy
dear - est and fair - est of earth! How we long for thy hills and thy
yes, the fair-est!

mount - ains, Far the dear - est and fair - est of earth! How we
mount-ains . . . Far the dear - est and fair - est of earth! How we
yes, the fair-est!

OH, ITALIA, ITALIA, BELOVED. Continued.

mf *f* *m*

long for thy hills and thy mount - ains, Far the dear - est of

Far the dear - est and fair - est of

mf *f* *m*

long for thy hills and thy mount - ains, Far the dear - est and fair - est of

Far the dear - est of

Allegro. *m*

12/8

earth. Oh, I - tal - ia, land of beau - ty, how our hearts still burn for

m

12/8

earth. Oh, I - tal - ia, land of beau - ty, how our hearts still burn for

thee, yes, burn with love, yes, burn with love, yes, burn with love for

thee, yes, burn with love, yes, burn with love, yes, burn with love for

This system contains five staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part without lyrics. The fourth and fifth staves are piano accompaniment.

f

thee. Oh, I - tal - ia, land of beau - ty, how our hearts still burn for

thee. Oh, I - tal - ia, land of beau - ty, how our hearts still burn for

This system contains five staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part without lyrics. The fourth and fifth staves are piano accompaniment. A forte (*f*) dynamic marking is present at the beginning of the second system.

thee, yes, burn with love, yes, burn with love, yes, burn with love for

yes,

thee, yes, burn with love, yes, burn with love, yes, burn with love for

This system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The key signature has one sharp (F#). The time signature is 4/4.

Faster.

m *f* **Accel.**

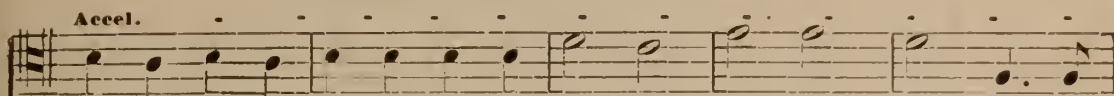
thee, With love, with love for thee, With love, with love for thee, With love for

m *f* **Accel.**

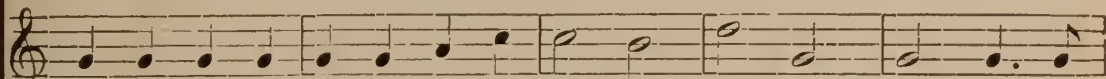
thee, With love, with love for thee, With love, with love for thee, With love for

This system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The key signature has one sharp (F#). The time signature is 4/4. The system includes dynamic markings *m* (mezzo-forte) and *f* (forte), and a tempo marking **Accel.** (accelerando).

Accel.



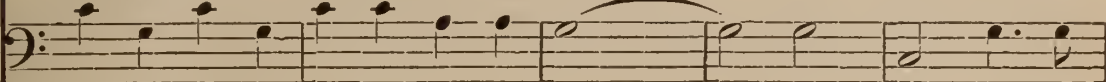
thee, With love for thee, Still burn with love, with love for thee, Oh, I -



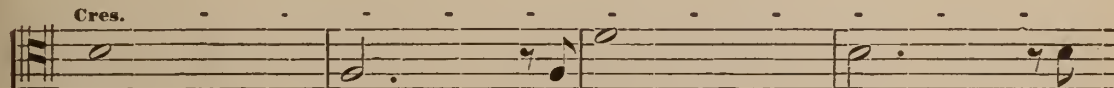
Accel.



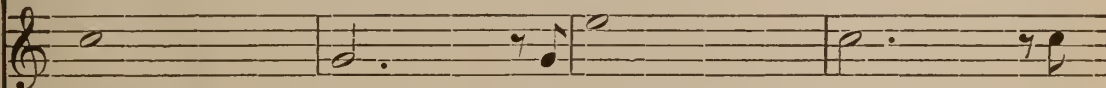
thee, With love for thee, Still burn with love . . . for thee, Oh, I -



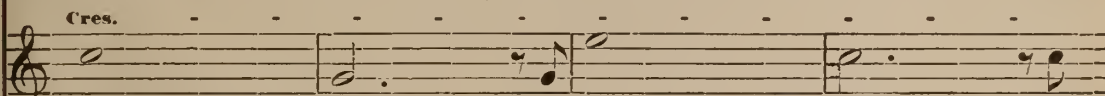
Cres.



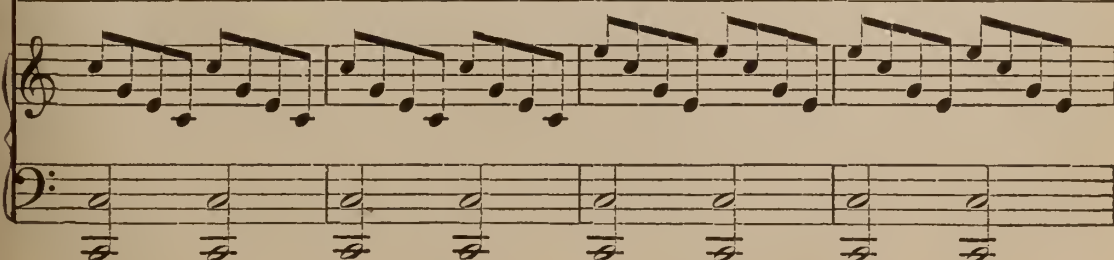
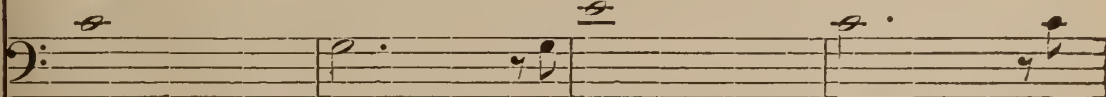
tal - - - ia! I - tal - - - ia! I -



Cres.



tal - - - ia! I - tal - - - ia! I -



This musical score is for the piece "OH, ITALIA, ITALIA, BELOVED. Concluded." It is a five-part setting for voices and piano. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts begin with a forte (*ff*) dynamic and a melodic line that includes the lyrics "tal" and "ia!". The piano accompaniment provides a rhythmic and harmonic foundation. The second system continues the vocal and piano parts. The third system shows the vocal parts with rests, while the piano accompaniment continues with a more active melodic line. The fourth system shows the vocal parts with rests, and the piano accompaniment continues with a more active melodic line. The fifth system shows the vocal parts with rests, and the piano accompaniment continues with a more active melodic line. The score concludes with a final cadence in the piano part.

ff tal - - - - - ia!

ff tal - - - - - ia!

NOW FOR FRANCE, THE PLEASURE-LAND.

67

No. 13. *Herald.*

Recitative.

Now for France! France the pleas-ure-land,— the plea-sure-land of the

world! Where all find de-light in art, beauty and song: Join the gay

crowd at the fes-ti-val; fol-low the mas-quer-ad-ers;— hear their mer-ry

song!

Ah! 'tis but the

flash and spar - kle of the flame; . . . Be -

neath are deep, strong fires . . . that shall con - sume and de - stroy the

ty - rant and th' op - pressor, and shine through the world with

freedom's glorious light.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor). The score is divided into four systems, each containing vocal staves and piano accompaniment. The lyrics are: "flash and spar - kle of the flame; . . . Be -", "neath are deep, strong fires . . . that shall con - sume and de - stroy the", "ty - rant and th' op - pressor, and shine through the world with", and "freedom's glorious light." The piano accompaniment features a variety of textures, including chords, arpeggios, and melodic lines. The score concludes with a final chord in the piano part.

SING FOR FRANCE IN JOYOUS MEASURE.

69

No. 14. French Singers. Quartett.

Allegretto.

Yes, sing! yes, sing for France in joyous measure, Sing for France, the

Yes, sing! yes, sing for France in joyous measure, Sing for France, the

land of pleasure, Brilliant in her martial deeds, Brilliant wheresoe'er she leads.

land of pleasure, Brilliant in her martial deeds, Brilliant wheresoe'er she leads.

Oth - er lands may claim our du - ty, Love - ly France for wit and beau - ty!

Oth - er lands may claim our du - ty, France for beau - ty!

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a forte (f) dynamic. The second staff is a vocal line in G major. The third staff is a vocal line in G major. The fourth staff is a vocal line in G major. The fifth staff is a piano accompaniment in G major, featuring a bass line with a strong, steady pulse and a treble line with chords and moving lines.

Par - is! world-ex-celling mart In the gay-e - ty of art; . . . Then with song in

Par - is! world-ex-celling mart In the gay-e - ty of art; . . . Then with song in

The second system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a piano (p) dynamic, followed by mezzo-forte (m), forte (f), and then a diminuendo (dim.) leading to a piano (p) dynamic. The second staff is a vocal line in G major. The third staff is a vocal line in G major. The fourth staff is a vocal line in G major. The fifth staff is a piano accompaniment in G major, featuring a bass line with a strong, steady pulse and a treble line with chords and moving lines.

joy - ous measure, Sing the cit - y bright of pleasure, Join the mer - ry

joy - ous measure, Sing the cit - y bright of pleasure, Join the mer - ry

shout, hurrah! In the fes - tive mar-di - gras,* in the fes - tive mar-di - gras.

shout, hurrah! In the fes - tive mar-di - gras, in the fes - tive mar-di - gras.

* Pronounced Mar-dee-grah.

No. 15. *French Chorus.* (Opera Bouffe.)

OFFENBACH.

New words and new arrangement.

Allegretto.

Tenors in Chorus.

With col - ors gai - ly fly - ing, With trumpet and with drum, With

crowds up - on our foot - steps, We mas - quer - ad - ers come.

CHORUS. >

Oh! yes, with col - ors fly - ing, With trum-pet and with drum, With

Oh! yes, with col - ors fly - ing, With trumpets and with drum, With

The first system of the chorus consists of five staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a piano accompaniment in G major. The fourth and fifth staves are piano accompaniment in B-flat major. The system concludes with a repeat sign.

crowds up - on our foot - steps, We mas - quer - ad - ers come;

crowds up - on our foot - steps, We mas - quer - ad - ers come;

The second system of the chorus continues the vocal and piano parts. It consists of five staves, with the first two staves containing the vocal parts and lyrics. The piano accompaniment continues in the same keys as the first system. The system concludes with a repeat sign.

Tenors in Chorus.

From ev - 'ry clime and na - tion, From ev - 'ry grade and sta - tion, By

spec - ial in - vi - ta - tion We're here on this oc - ca - sion.

CHORUS. >

Oh, yes, by pro - cla - ma - tion, We all had in - vi - ta - tion To

Oh, yes, by pro - cla - ma - tion, We all had in - vi - ta - tion To

join this cel - e - bra - tion, With shout and ac - cla - ma - tion!

join this cel - e - bra - tion, With shout and ac - cla - ma - tion!

The musical score for the first system consists of five staves. The first two staves are vocal staves in G major (one sharp) with a treble clef. The third staff is a piano accompaniment in G major with a treble clef. The fourth and fifth staves are piano accompaniment in G major with a bass clef. The lyrics are: "join this cel - e - bra - tion, With shout and ac - cla - ma - tion!"

Sopranos in two divisions, singing alternately.
First division.

The po - et and the peas - ant, The king and courtier, side by side, The

The musical score for the first division of sopranos consists of three staves. The first staff is a vocal staff in G major with a treble clef. The second and third staves are piano accompaniment in G major with a treble and bass clef respectively. The lyrics are: "The po - et and the peas - ant, The king and courtier, side by side, The"

Second division.

mod - est lit - tle flow - er girl With haughty dames in all their pride; The

The musical score for the second division of sopranos consists of three staves. The first staff is a vocal staff in G major with a treble clef. The second and third staves are piano accompaniment in G major with a treble and bass clef respectively. The lyrics are: "mod - est lit - tle flow - er girl With haughty dames in all their pride; The"

First division.

Second

mer-chant and the beg - gar, The priest and pret - ty col - um - bine; The

division.

All.

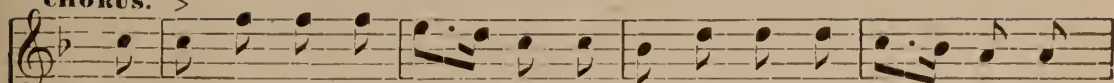
brig-and and the sol - dier, Each tries the oth - er to out - shine.

Tenors in Chorus.

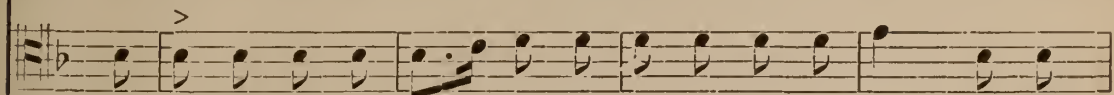
Give mer - ry sal - u - ta - tion To each in his vo - ca - tion, And

make this ex - pla - na - tion, That 'tis for rec - re - a - tion.

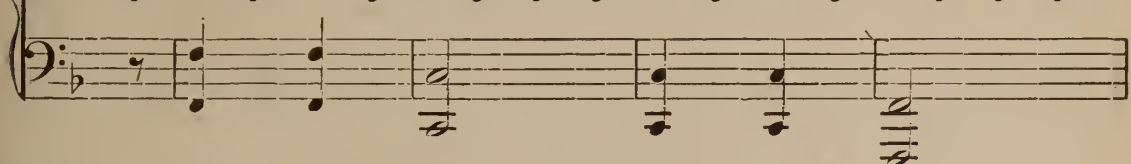
CHORUS. >



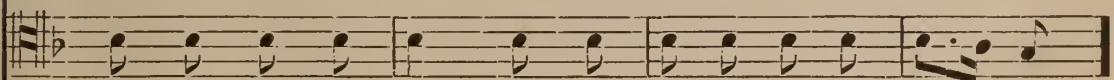
Yes, yes, this dem-on - stra - tion And mot - ley con - vo - ca - tion, With



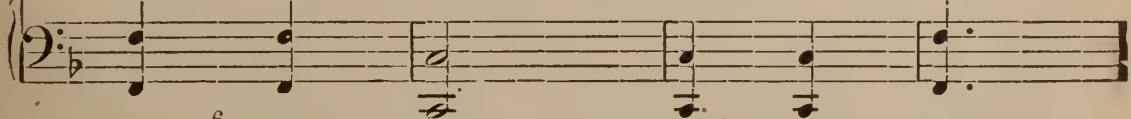
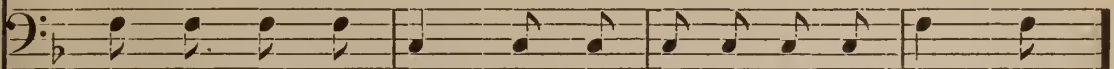
Yes, yes, this dem-on - stra - tion, And mot - ley con - vo - ca - tion, With



all its os - ten - ta - tion, Is just for rec - re - a - tion.



all its os - ten - ta - tion, Is just for rec - re - a - tion.



keeps turn - ing on, keeps turn - ing on,

What tho' old Time keeps turn - ing on, keeps turn - ing on, keeps turn - ing on,

keeps turn - ing on, keeps turn - ing on, What

This system contains five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a grand staff (piano accompaniment) with treble and bass clefs.

His wheel, with vis - age long?

His wheel, with vis - age long? He

tho' old Time keeps turn - ing on His wheel, with vis - age long?

This system contains five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a grand staff (piano accompaniment) with treble and bass clefs.

just once a year, just once a year, He
brings us here just once a year, just once a year, just once a year, He

This system contains the first four staves of the musical score. The first staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is in 4/4 time and the key signature has one sharp (F#).

brings us here just once a year, With mirth and song, He brings us
brings us here just once a year, With mirth and song, with
brings us here just once a year, With mirth and song, with

This system contains the next four staves of the musical score. The first staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a piano accompaniment in bass clef. The music continues in 4/4 time and the key signature has one sharp (F#).

here just once, just once a year, With mirth and song, He

mirth, with mirth and song, with mirth, With mirth and song, He

mirth, with mirth and song, with mirth, With mirth and song, He

brings us here just once a year, From ev - 'ry

By special in - vi - ta - tion, From

brings us here just once a year, From ev - 'ry

land and na - tion, Now we're here for

ev - 'ry land and na - tion, Just for our rec - re - a - tion, We're

land and na - tion, Now we're here for

This system contains three staves of music. The first staff is a vocal line in G major (one flat) with lyrics 'land and na - tion, Now we're here for'. The second staff is another vocal line with lyrics 'ev - 'ry land and na - tion, Just for our rec - re - a - tion, We're'. The third staff is a piano accompaniment in G major with lyrics 'land and na - tion, Now we're here for'. The piano part features a simple harmonic accompaniment with a bass line and a treble line.

this oc - ca - sion, So sound the pro - cla - ma - tion, Give

here for this oc - ca - sion, So sound the pro - cla - ma - tion, Give

this oc - ca - sion,

This system contains three staves of music. The first staff is a vocal line in G major with lyrics 'this oc - ca - sion, So sound the pro - cla - ma - tion, Give'. The second staff is another vocal line with lyrics 'here for this oc - ca - sion, So sound the pro - cla - ma - tion, Give'. The third staff is a piano accompaniment in G major with lyrics 'this oc - ca - sion,'. The piano part continues the harmonic accompaniment from the first system.

out the sal - u - ta - tion And make the ex - plan - a - tion 'Tis

out the sal - u - ta - tion And make the ex - plan - a - tion 'Tis

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a vocal part (Tenor/Bass) also with lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

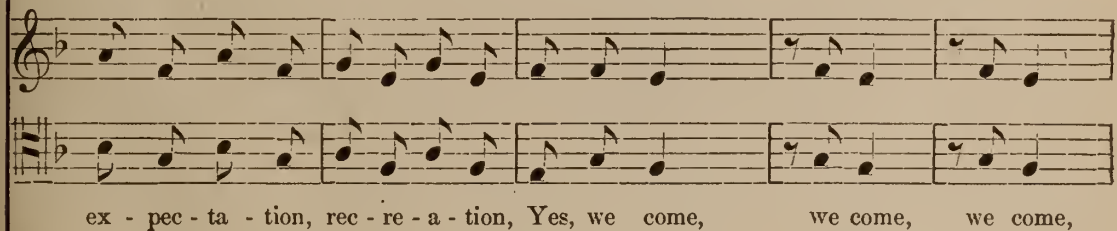
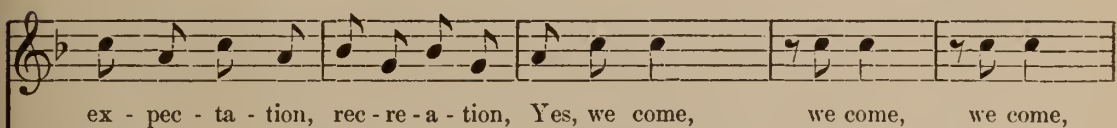
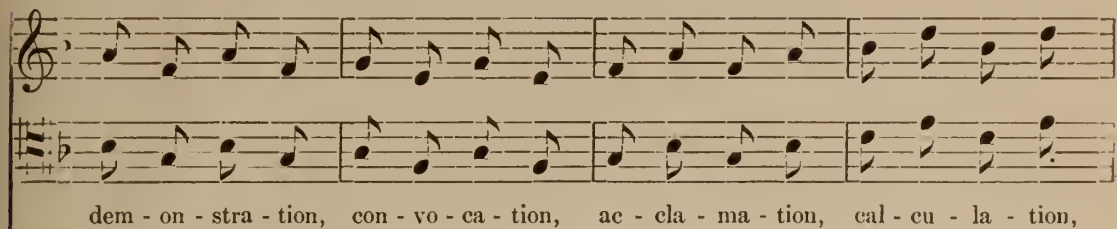
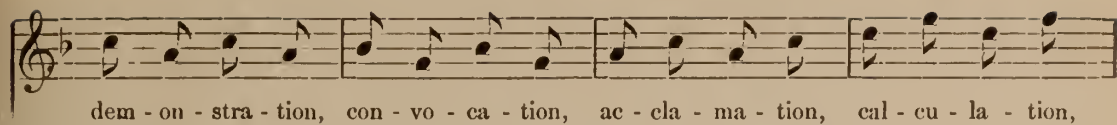
Accel. gradually from here.

just for this oc - ca - sion; By in - vi - ta - tion, pro - cla - ma - tion,

just for this oc - ca - sion; By in - vi - ta - tion, pro - cla - ma - tion,

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are piano accompaniment. The tempo marking 'Accel. gradually from here.' is placed above the first staff of this system.

WITH COLORS GAILY FLYING. Continued.



Accel. and cres.

we come! ev - 'ry na - tion, ev - 'ry sta - tion, all cre - a - tion,

we come! ev - 'ry na - tion, ev - 'ry sta - tion, all cre - a - tion,

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "we come! ev - 'ry na - tion, ev - 'ry sta - tion, all cre - a - tion," and continue across the system. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords.

ff**Keep time without dim. stop suddenly.**

Here we come, we come.

Here we come, we come.

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics "Here we come, we come." and continue across the system. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords. The system concludes with a final chord and a double bar line.

I AM COLUMBIA; FROM ALL NATIONS MY CHILDREN COME.
No. 16. Columbia. (Solo.)
Recitative.

85

I am Co-lum-bi-a! From all na-tions my chil-dren come; Mine the land where

all are welcome, and where all u-nite; Where all tongues are spo-ken and where

all songs are sung. For us a-lone no might-y lays, on-ly songs of

home, and of the old flag, and of free-dom!

And while the wondrous strains of the fa - ther - lands are not for - got - ten,

grander shall our sim - pler num - bers rise, till all the world . . shall hear.

This system contains two systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The first system ends with a double bar line. The second system ends with a double bar line.

No. 17. American Singers. First choir, tenor recitative, herald, and chorus.

Tenor recitative.

Aye! but if this is the land where all songs are

1st Choir. Oh, say can you see?

Acc.

This system contains two systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The first system ends with a double bar line. The second system ends with a double bar line.

Herald.

sung, let us have a song of old Ire - land; Yes, let the bal - lads of

This system contains two systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The first system ends with a double bar line. The second system ends with a double bar line.

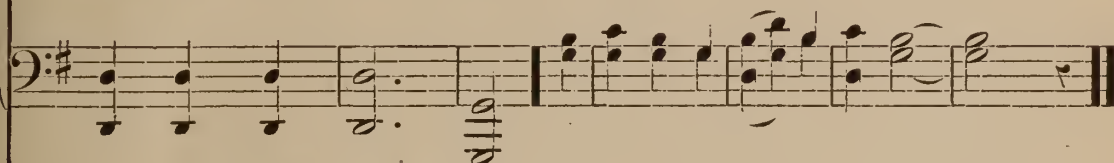


other lands, and of our own, be heard.

CHORUS.



A song, yes, a song of Ire - land!



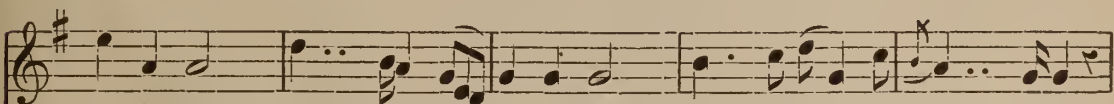
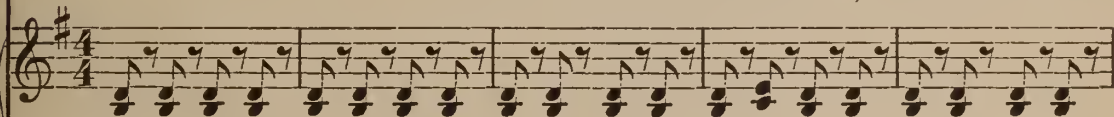
No. 18. Irish Song—Killarney.

M. W. BALFE.

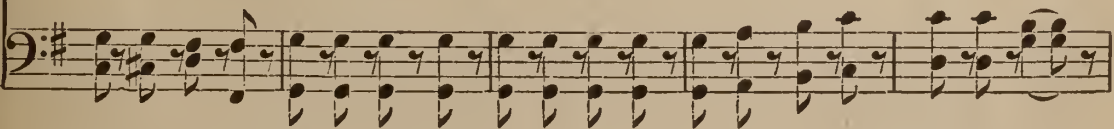
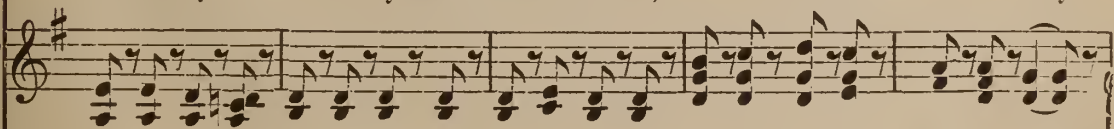
Moderato.



1. By Killarney's lakes and fells,* Em - 'rald isles and
2. No place else can charm the eye With such bright and
3. Mu - sic there for each - o dwells, Makes each sound a



wind-ing bays, Mountain paths and woodland dells, Mem'-ry ev - er fond - ly strays.
va - ried tints, Ev - 'ry rock that you pass by, Ver - dure broiders or besprints.
har - mo - ny, Ma - ny voic'd the chorus swells, Till it faints in ex - sta-cy.



*"To sit on rocks, to muse o'er flood and fell."

pp *m*

Boun - teous na - ture loves all lands; Beau - ty wan - ders
 Vir - gin there the green grass grows, Ev - 'ry morn Spring's
 With the charming tints be - low, Seems the Heav'n a -

f *rall. e dim.* *3*

ev - 'ry where, Foot-prints leaves on ma - ny strands, But her home is
 na tal day, Bright-hued ber - ries daff the snows, Smil - ing win - ter's
 bove to vie, All rich col - ors that we know, Tinge the cloud-wreath

pp *a tempo.*

sure - ly there! An - gels fold their wings and rest, In that E - den
 frown a - way, An - gels oft - en paus - ing there, Doubt if E - den
 in that sky, Wings of an - gels so might shine, Glanc - ing back soft

cres. *3*

of the west, Beau - ty's home, Kil - lar - ney, Ev - er fair Kil - lar - ney.
 were more fair, Beau - ty's home, Kil - lar - ney, Ev - er fair Kil - lar - ney.
 light di - vine, Beau - ty's home, Kil - lar - ney, Ev - er fair Kil - lar - ney.

Herald.

Now from the Lochland and the Heatherland, comes a stirring song of the border.

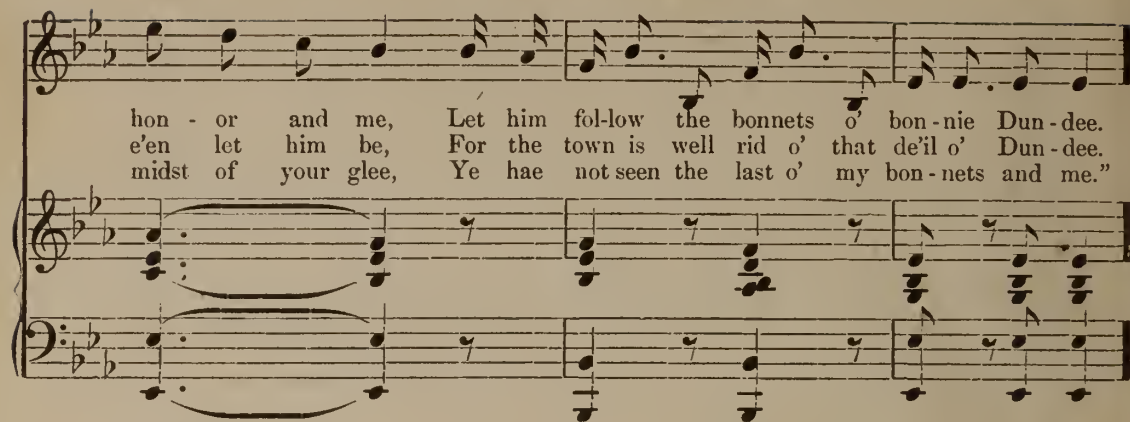
No. 19. Scotch Song—Bonnie Dundee.

Words by SIR W. SCOTT.

Con Spirito.

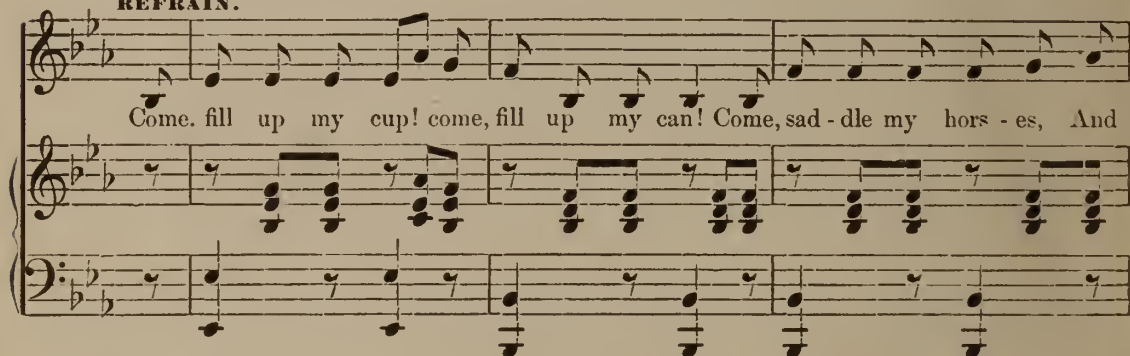
1. To the lords of con - ven - tion, 'twas Clav - er - house spoke, "Ere the
2. Dm - dee, he is mount - ed, he rides up the street, The
3. "Then a-wa' to the hills, to the sea, to the rocks, Ere I'll

King's crown go down there are crowns to be broke; So each cav - a - lier who loves
bells they ring back-ward, the drums they are beat, But the provost (douceman) said, "Just
own a u - surp - er I'll couch with the fox, And trem - ble, false knaves, in the

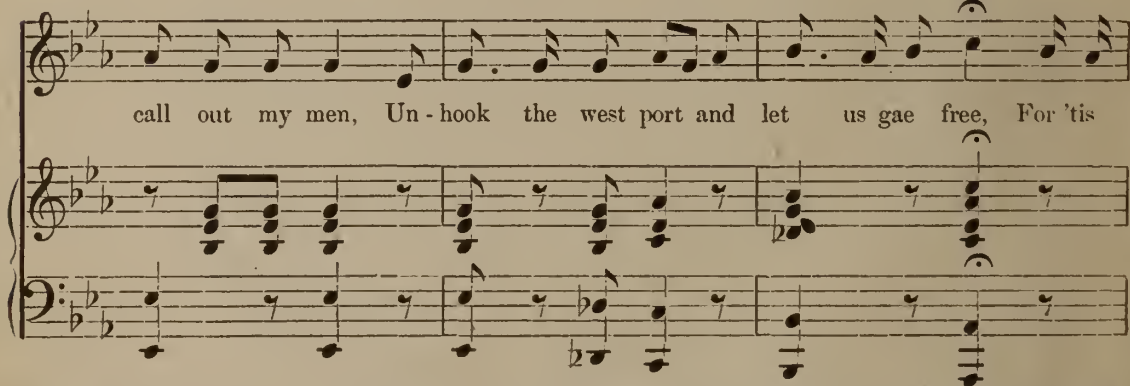


hon - or and me, Let him fol-low the bonnets o' bon-nie Dun-dee.
e'en let him be, For the town is well rid o' that de'il o' Dun-dee.
midst of your glee, Ye hae not seen the last o' my bon-nets and me."

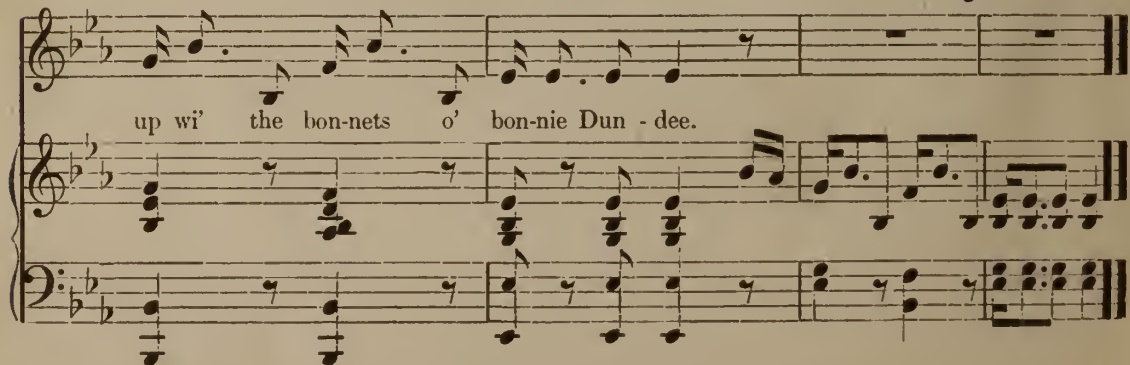
REFRAIN.



Come, fill up my cup! come, fill up my can! Come, sad-dle my hors-es, And



call out my men, Un-hook the west port and let us gae free, For 'tis



up wi' the bon-nets o' bon-nie Dun-dee."

NOW FROM OUR OWN SOUTH-LAND.

91

No. 20. *Herald.*

Now from our own South-land hear the ten-der strain of the

poor heart longing for the old folks at home.

rit.

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'Now from our own South-land hear the ten-der strain of the' and continues with 'poor heart longing for the old folks at home.' The piano accompaniment consists of a right-hand melody and a left-hand bass line. The piece concludes with a 'rit.' (ritardando) marking.

OLD FOLKS AT HOME.

No. 21. *American Southern Song.*

S. C. FOSTER.

By permission of Messrs. O. DITSON & Co.

Andantino.

1. Way down up-on the Swa-nee rib-ber, Far, far a-way,
 2. All round de lit-tle farm I wan-der'd When I was young,
 3. One lit-tle hut a-mong de bush-es, One dat I love,

Dere's wha my heart is turn-ing eb-ber, Dere's wha the old folks stay.
 Den ma-ny hap-py days I squander'd, Ma-ny de songs I sung.
 Still sad-ly to my mem-'ry rush-es, No mat-ter where I rove.

Detailed description: This is a musical score for the song 'Old Folks at Home'. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line includes three verses of lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The piece concludes with a final chord.

All up and down de whole cre - a - tion, Sad - ly I roam,
When I was play-ing wid my brud-der. Hap - py was I,
When will I see de bees a humming, All round de comb?

Still longing for de old plan - ta - tion, And for de old folks at home.
Oh! take me to my kind old mud-der, Dere let me live and die.
When will I hear de ban - jo tumming, Down in my good old home?

REFRAIN.

All de world am sad and drea - ry, Eb - 'ry where I roam;

After last verse repeat *pp*

Oh! darkeys how my heart grows weary, Far from de old folks at home.

NOW THE OLD MELODIES OF FREEDOM.

93

No. 22. *Herald.*

Recitative.

Now the old mel - o - dies of free - dom, whose strains, tho' hum-ble, are

dear to ev-'ry pa - triot heart, Bearing ev - er on-ward mem'ries of de - vo - tion, of

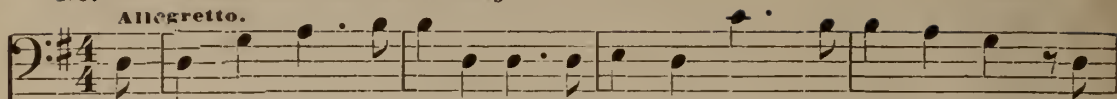
strug - gle, and tri - umph! Hear the old mel - o - dy of Yan - kee-land!

"Good to whis - tle, sing, or play, And just the thing for fight - ing!"

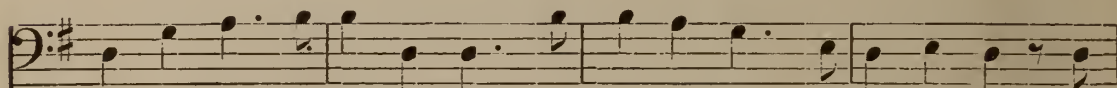
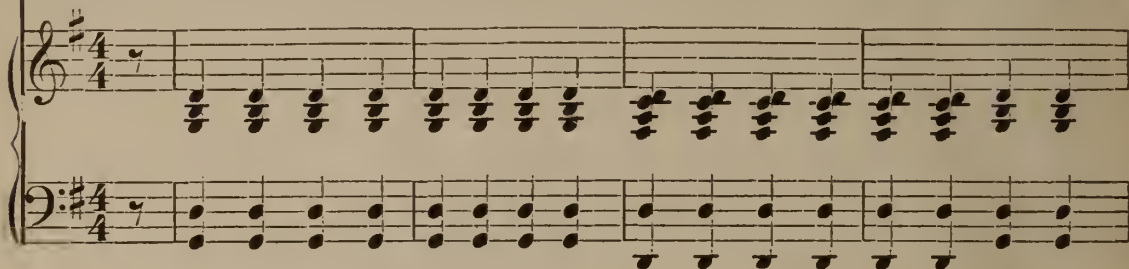
OUR NATIVE SONG.

No. 23. *American Northern Song.*

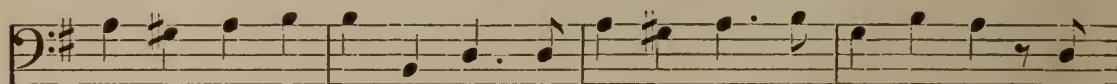
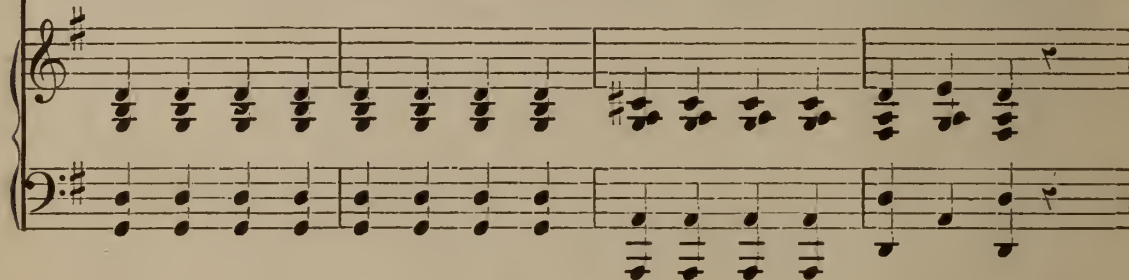
RUSSELL.

Allegretto.

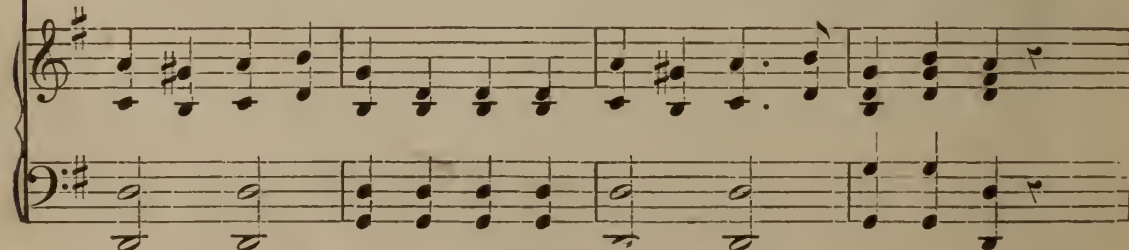
1. Our Na - tive Song! our Native Song! Oh, where is he who loves it not? The
 2. The one who bears the fel-on's brand, With moody brow and dark - ened name, Thrust
 3. Self - ex - iled from our place of birth To climes more fra-grant, bright, and gay, The



spell it holds is deep and strong, Where-'er we go, what -e'er our lot; Let
 mean-ly from his fath - er - land To lan - guish out a life of shame; Oh,
 mem'-ry of our own fair earth May chance a - while to fade a - way; But



oth - er mn - sic greet our ear With thrill-ing fire or dul - cet tone, We
 let him hear some sim - ple strain, Some lay his moth - er taught her boy; He'll
 should some minstrel ech - o fall Of chords that breathe Co - lum - bia's fame, Our

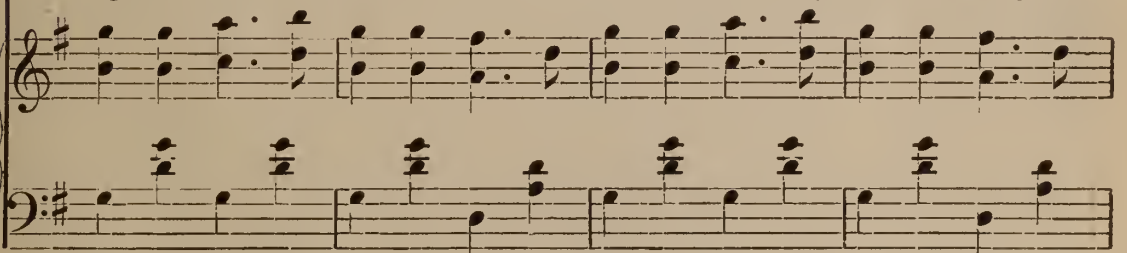




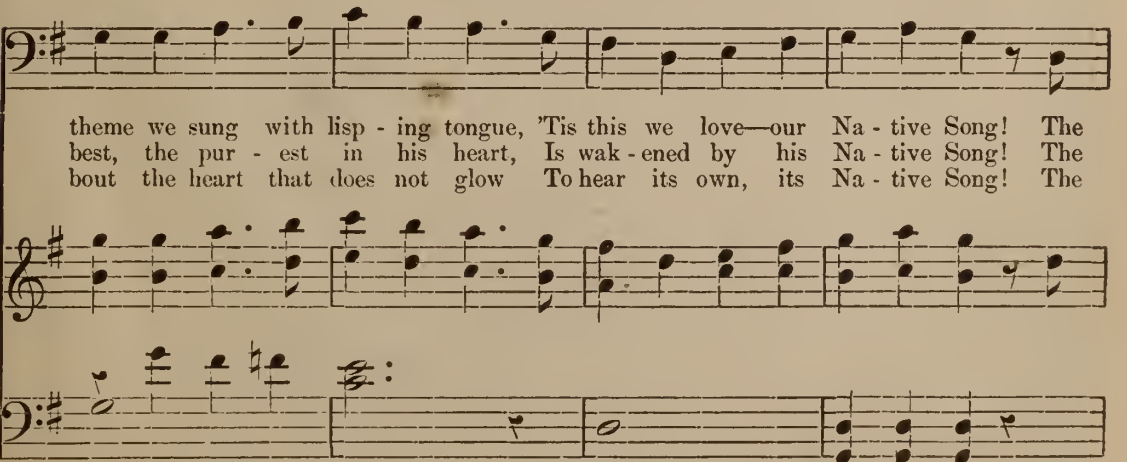
speak to praise, we pause to hear, But yet, oh, yet, 'tis not our own; The
 feel the charm and dream a - gain Of home and in - no - cence and joy; The
 souls will burn, our spir - its yearn, True to the land we love and claim; The



an - them, chant, the bal - lad wild, The notes that we re - mem - ber long, The
 sigh will burst, the drops will start, And all of vir - tue bur - ried long, The
 high, the low, in weal or woe, Be sure there's something cold - ly wrong A -



theme we sung with lisp - ing tongue, 'Tis this we love—our Na - tive Song! The
 best, the pur - est in his heart, Is wak - ened by his Na - tive Song! The
 bout the heart that does not glow To hear its own, its Na - tive Song! The



* Small notes for third verse.

an - them, chant, the bal - lad wild, The notes that we re - mem - ber long, The
 sigh will burst, the drops will start, And all of vir - tue bur - ried long, The
 high, the low, in weal or woe, Be sure there's some - thing cold - ly wrong A-

This system contains a vocal melody in the bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#).

theme we sung with lisp - ing tongue, 'Tis this we love — our Na - tive Song.
 best, the pur - est in his heart, Is wak - ened by his Na - tive Song.
 bout the heart that does not glow To hear its own, its Na - tive Song.

This system continues the vocal melody and piano accompaniment. It includes a repeat sign in the piano part.

This long tone ad. lib.

This system features a long tone in the bass clef, marked 'ad. lib.' (ad libitum). The piano accompaniment continues in treble and bass clefs. The system concludes with a double bar line.

NOW LET ALL UNITE.

97

No. 24. *Herald.*
Recitative.

Now let all u-nite, let all u-nite! Let songs of the old flag,—songs of Co-lum-bia,—
songs of the fa-ther-land, be heard! In the name of freedom, join all to swell . . . the strain!

THE STAR SPANGLED BANNER.

No. 25. *First Choir.* (American.)
Maestoso.

Oh, say can you see by the dawn's ear-ly light What so proud-ly we

hailed at the twilight's last gleaming? Whose broad stripes and stars, thro' the perilous

This system contains the first line of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "hailed at the twilight's last gleaming? Whose broad stripes and stars, thro' the perilous".

Con Sva.

fight, O'er the ram - parts we watched, were so gal - lant - ly streaming. Now it

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "fight, O'er the ram - parts we watched, were so gal - lant - ly streaming. Now it".

Con Sva.

catch-es the gleam of the morning's first beam, In glo - ry re - flect-ed, now

This system contains the third line of the song. It concludes the vocal melody and piano accompaniment on this page. The lyrics are: "catch-es the gleam of the morning's first beam, In glo - ry re - flect-ed, now".

shines in the stream, 'Tis the Star-span-gled Ban-ner, O long may it

wave. . . O'er the land of the free, and the home of the brave.

(These small notes show where No. 26 begins.)

Oh, we'll rally 'round the

This block contains the musical score for the first part of 'The Star Spangled Banner'. It features four systems of music, each with a vocal line (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is B-flat major (two flats). The first system includes the lyrics 'shines in the stream, 'Tis the Star-span-gled Ban-ner, O long may it'. The second system includes 'wave. . . O'er the land of the free, and the home of the brave.' The third system includes '(These small notes show where No. 26 begins.)' and 'Oh, we'll rally 'round the'. The fourth system continues the piano accompaniment.

OH, WE'LL RALLY 'ROUND THE FLAG.

No. 26. Second Choir. (Begin with last word but one of previous chorus, as indicated in accompaniment.)

By permission of S. BRAINARD'S SONS.

Oh, we'll ral - ly 'round the flag, boys, We'll ral - ly once a - gain,

This block contains the musical score for 'No. 26. Second Choir'. It features three systems of music, each with a vocal line (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is B-flat major (two flats). The first system includes the lyrics 'Oh, we'll ral - ly 'round the flag, boys, We'll ral - ly once a - gain,'. The second system continues the vocal and piano parts. The third system continues the piano accompaniment.

Shout-ing the Battle - cry of Free - dom! We will ral-ly from the hill-side, We'll

gath-er from the plain, Shout-ing the Bat-tle - cry of Free - dom.

This musical score is for the song 'Oh, We'll Rally 'Round the Flag'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the next two lines. The lyrics are: 'Shout-ing the Battle - cry of Free - dom! We will ral-ly from the hill-side, We'll gath-er from the plain, Shout-ing the Bat-tle - cry of Free - dom.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

HAIL, COLUMBIA!

No. 27. Third Choir.

Second Choir.

Hail, Colum - bia, hap - py land! The U - nion forev-er, hurrah, boys, hurrah!

This musical score is for the song 'Hail, Columbia!'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the next two lines. The lyrics are: 'Hail, Colum - bia, hap - py land! The U - nion forev-er, hurrah, boys, hurrah!' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*Third Choir.**Second Choir.*

Hail, ye he - roes, heaven-born band! Shout, shout together for liber - ty's star!

Third Choir.

Firm and unit - ed let us be, Still rally-ing around our lib - er - ty, And

then as a band of broth - ers joined, True peace and safe - ty we shall find.

HAIL, HAIL TO THEE, SWEET LIBERTY.

No. 28. Chorus.

f Andantino.

Hail, hail to thee! Hail, hail to thee! / sweet lib - er - ty! sweet

lib - er - ty! Oh, yes, to thee, sweet lib - er - ty, To thee we raise our

lib - er - ty! Oh, yes, to thee, sweet lib - er - ty, To thee we raise our

musical score for the first system of the hymn. It consists of five staves: two vocal staves (Soprano and Alto), two piano staves (Right and Left Hand), and a bass staff. The key signature is one sharp (F#). The tempo/mood is marked 'm' (moderato). The lyrics are: "songs of love and praise, Our grate-ful songs of love and praise, come join, come join, The".

songs of love and praise, Our grate-ful songs of love and praise, come join, come join, The

musical score for the second system of the hymn. It consists of five staves: two vocal staves (Soprano and Alto), two piano staves (Right and Left Hand), and a bass staff. The key signature is one sharp (F#). The tempo/mood is marked 'f' (forte). The lyrics are: "Un-ion for-ev-er, the sound send a-far, to lands a-far, Come,".

Un-ion for-ev-er, the sound send a-far, to lands a-far, Come,

shout for lib - er - ty's star! Re-

shout, shout to - geth - er for lib - er - ty's star! Re-

shout, shout to - geth - er for lib - er - ty's star! Re-

ech - o, While o'er the land and main . .

ech - o, re - ech - o the strain, While o'er the land and main the

ech - o, re - ech - o the strain, While o'er the land and main the

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first three staves of the vocal parts and the first two staves of the piano accompaniment. The second system contains the next three staves of the vocal parts and the next two staves of the piano accompaniment. The lyrics are written below the vocal staves, and the piano accompaniment is written on grand staves (treble and bass clef).

HAIL, HAIL TO THEE, SWEET LIBERTY. Concluded.

the notes of freedom ring, of freedom ring.

glo - ri - ous notes of free - dom ring.

glo - ri - ous notes of free - dom ring.

The musical score consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in treble and bass clefs with a key signature of one sharp (F#). They feature a melody with lyrics. The last two staves are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

AND THIS DEAR LAND.

No. 20. Quartett.

m Andantino.

And this dear land, . . . oh, lib - er - ty, . . . Thy lov - ing children pledge to

m

And this dear land, this land, oh, lib - er - ty, Thy lov - ing chil - dren pledge to

The musical score consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 9/8. They feature a melody with lyrics. The last two staves are piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

thee, . . . Till all with-in . . . thy wide do-main . . . Shall

thee, they pledge to thee, Till all with-in, with-in thy wide domain Shall triumph

triumph in thy glo-rious reign. Our North-land, where Niag-a - ra

in thy glo-rious reign, thy glorious reign. Our North-land, where Niag-a - ra

The musical score is arranged in four systems, each containing three staves. The first two staves of each system are for vocal parts (Soprano and Alto/Baritone), and the third staff is for the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are written below the vocal staves, with some words like 'triumph' and 'Niag-a - ra' appearing on multiple lines. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'f' (forte).

p

pours, Ni-ag - a - ra pours, Our South-land with its sun - ny shores, Our

p

pours, Our South-land with its sun - ny shores, its sun - ny shores. Our

*cres.**f*

East-land with its mount-ains bold, Our West-land with its gates of

Our West-land with its gates of

*cres.**f*

East-land with its mount-ains bold, its mountains bold, Our West-land with its gates of

East-land with its mount-ains bold, Our West-land with its gates of

gold. . . . And this dear land . . . oh, lib - er - ty, . . . Thy
gold, its gates of gold.
gold, its gates of gold. And this dear land, this land, oh, lib - er - ty, Thy lov - ing
gold.
lov - ing children pledge to thee, . . . Till all with-in . . . thy
chil - dren pledge to thee, they pledge to thee, Till all with-in, with-in thy

The musical score is written for four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano part consists of chords and moving lines in both hands.

wide do - main . . . Shall tri-umph in thy glo - rious reign. . . . Sweet

wide domain Shall tri-umph in thy glo - rious reign, thy glorious reign. Sweet

This system contains two systems of music. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano accompaniment consists of chords and single notes.

lib - er - ty, . . . we sing of thee, . . . We sing of thine own land and

lib - er - ty, we sing of thee, We sing

lib - er - ty, . . . we sing of thee, . . . We sing of thine own land and

This system contains two systems of music. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano accompaniment consists of chords and single notes.

thee, thy land and thee, thy land and

thee, thy land and thee, thy land and

thee, thy land and thee, thy land . . .

p *cres.*

thee, thy land and thee.

p *cres.*

thee, thy land and thee.

. . . and thee,

cres.

The musical score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in G major (one sharp) and 4/4 time. The piece concludes with a final cadence. The piano part features a simple harmonic accompaniment in the first system, followed by a more active accompaniment with chords and moving lines in the second system. Dynamics include piano (*p*) and crescendo (*cres.*).

MY COUNTRY, 'TIS OF THEE, and OH, YES, TO THEE.

111

No. 30. *Finale.* "My Country," &c., Canto fermo, by three, four, five or more strong men's voices, according to the size of the chorus; "Oh, yes, to thee," full chorus.

The musical score is arranged in five systems, each with four staves. The first system (treble, alto, tenor, and bass) contains the vocal melody for the first line of the song. The second system begins with a 'FULL CHORUS' label and continues the vocal melody. The third system continues the vocal melody. The fourth system continues the vocal melody. The fifth system continues the vocal melody. The accompaniment is provided by the second, third, and fourth staves of each system, which are all in the same key and time signature as the vocal melody. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'm'.

My coun - try, 'tis of thee, Sweet land of
FULL CHORUS.
 Oh, yes, to thee, sweet lib - er - ty, To thee we raise our
 Oh, yes, to thee, sweet lib - er - ty, To thee we raise our
 sweet lib - - er - ty, To
 lib - - er - ty! Of thee I sing;
 songs of love and praise, Our grate - ful songs of love and praise, come join, come join, The
 songs of love and praise, Our grate - ful songs of love and praise, come join, come join, The

Land where my fa - - thers died,
 Un - ion for - ev - er, the sound send a - far, to lands a - far, Come,
 Un - ion for - ev - er, the sound send a - far, to lands a - far, Come,

Land of the pil - - grims pride,
 shout for lib - er - ty's star! Re-
 shout, shout to - geth - er for lib - er - ty's star! Re-
 shout, shout to - geth - er for lib - er - ty's star! Re-

ring, . . . let freedom ring, . . . O'er land and main, . . . o'er land and

ring, . . . let free-dom ring, . . . O'er land and main, . . . o'er land and

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat). The first vocal staff has dynamics *m*, *f*, and *ff* marked above the notes. The lyrics are: "ring, . . . let freedom ring, . . . O'er land and main, . . . o'er land and". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

main, Let free-dom ring, . . . let free-dom ring, . . . O'er land and

main, Let free-dom ring, . . . let free-dom ring, . . . O'er land and

The second system of the musical score continues the piece. It also consists of four staves. The vocal parts have dynamics *m* and *f* marked above the notes. The lyrics are: "main, Let free-dom ring, . . . let free-dom ring, . . . O'er land and". The piano accompaniment continues with the same rhythmic pattern as the first system.

ff *m* **Allegro.**

main, . . . o'er land and main. Yes, it is to thee, sweet land of lib-er-ty,

ff *m*

main. . . . o'er land and main. Yes, it is to thee, sweet land of lib-er-ty,

cres. *ff* *f*

To thee we raise our songs of grate-ful praise; All hail! all

cres. *ff* *f*

To thee we raise our songs of grate-ful praise; All hail, all

The musical score is arranged in four systems. Each system contains a vocal melody (Soprano and Bass staves) and a piano accompaniment (Grand staff). The key signature is one sharp (F#), and the time signature is 3/4. The first system includes dynamic markings *ff* and *m*, and the tempo marking **Allegro.**. The lyrics are: 'main, . . . o'er land and main. Yes, it is to thee, sweet land of lib-er-ty,'. The second system continues the melody with the same lyrics. The third system introduces a crescendo (*cres.*) and features a *ff* dynamic marking on the vocal line, with the lyrics: 'To thee we raise our songs of grate-ful praise; All hail! all'. The fourth system continues with the same lyrics and dynamics, ending with a *f* marking.

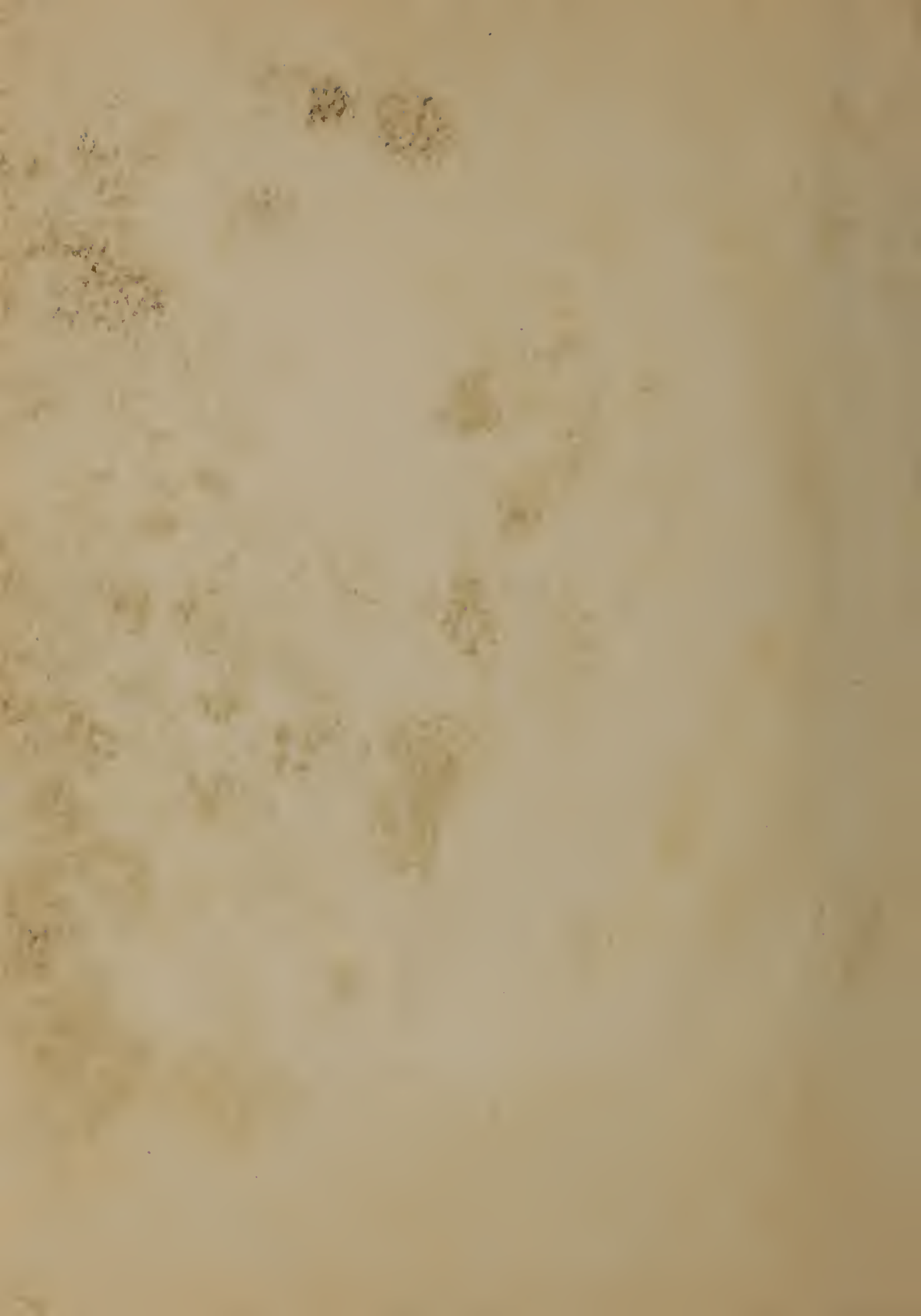
hail! all hail! all hail! To thee we raise our songs, our songs of

hail! all hail! all hail! To thee we raise our songs, our songs of

ff grate - - - ful praise.

ff grate - - - ful praise.

The musical score is written for four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'ff' (fortissimo). The score concludes with a double bar line.



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